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A Manual of Illumination.

On Paper and Vellum.

By J. W. BRADLEY, B A. and T. G. GOODWIN, B.A.

ELEVENTH EDITION,

CAREFULLY REVISED AND MUCH ENLARGED, WITH PRACTICAL NOTES, AND ENTIRELY NEW ILLUSTRATIONS ON WOOD.

By J. J. LAING.

Ars probat artificem.

LONDON:
WINSOR & NEWTON, 38 RATHBONE PLACE,
Manufacturing Artiſts' Colourmen, and Drawing-Paper Stationers, by Appointment to Her Majeſty, and to His late Royal Highneſs the Prince Conſort.

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Preface

TO

THE NINTH EDITION.

SINCE the publication of the first edition of this Work, great advancement has been made in the practice of the Art of Illumination:—an Art daily becoming better understood and more appreciated.

Careful revisions of this Manual have enabled succeeding editions to keep pace with this progress. In this, however, the *ninth* edition, still more important additions and alterations have been made. Not only has it been fully revised, but "Practical Notes," with other useful additions have been introduced; and a "Companion," full of choice illustrations, materially assists both in explaining the art thoroughly to the beginner, and also in facilitating the progress of the more advanced student.

Woodcuts have been adopted in preference to lithographs or chromo-lithographs, as rendering more truthfully the firmness of drawing and finished execution that distinguish true Illumination. These have been carefully selected and drawn on the wood by the reviser, the late Mr. J. J. Laing, and faithfully engraved by the Misses Byfield.

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A MANUAL OF Illumination on Paper & Vellum.

Part E.

ILLUMINATION.

IN a Manual which is intended to be a concise practical guide on Illumination, a brief sketch of the art as it has flourished in bygone ages will be found not only interesting, but to a certain extent most requisite, so as to enable the reader better to understand the points and purposes of our practical instructions. In the outset, at the same time, it is essential that students should examine carefully the styles of illumination from such original manuscripts as are exposed to the public view in our museums; and determine on painting exactly and truthfully choice parts from them, so as to gain by patient copying a practical acquaintance with their methods and details. For it is only by such painstaking that knowledge and perfection in this, as in all arts, can be attained, and difficulties overcome—moreover it is indispensable to proficiency in

design. By this means, the student may also trace the progressive changes from one stage to another, each forming a link in the development of the art until it reached its greatest glory at the end of the XIV century. From the commencement of the XV century, the art gradually assumed fresh conditions, and gradually became somewhat debased until printing came into use.

Each style has its admirers, some delighting in the remote Anglo-Celtic, some in the Byzantine, others again in the Gothic, or about from the XIII to XIV centuries, (acknowledged by the ablest judges to be the best period,) and most of all probably in the Renaissance, dating from the XV century downwards to the present day of its attempted revival.*

* In regard to this, it may be mentioned as most important that this should be a *true* revival. Much injury has been done by charlatanism having undertaken to teach the art, and by the production of examples after no ancient manner, unless it be from the worst periods. In *reviving* an art, we must go back to the point at which it began to fail; and must humble ourselves to copy first, to become acquainted with its elements, before we can design well, as the artists in architecture, glass-painting and illumination of one period did from those of the former, as any one may trace; and by this obedience improved step by step, until the XIV century. But in the XV century, they stopped this succession of obedience, and reversed the former ways in colours and other matters for attempts at originality—then, art decayed and fell. There are great laws of successive obedience in nature tending to gradual developments of perfection, that cannot be infringed without hurt; and why not in art that has been a necessary part of man's existence in all ages, and held on progressing most truly in every branch to the XIV century? M. Paul Durand, one of the most learned antiquaries and artists of France, who has travelled repeatedly in European and Eastern countries, for close study of art, traces a gradual connecting progress from the Egyptian artists down to the end of the XIII century. If you look very closely at the beautiful work on metal bowls and frescoes found at Nineveh by Mr. Layard, placed in the British Museum, you will see some resemblance to the finishings of the XII and XIII illuminated MSS. M. Digby Wyatt, in writing of the originality of the Anglo-Irish MSS. as being very decided, yet says, "in pose and motive it is generally obvious that some ancient model has been held in view." Since this rupture of disobedience (now some four hundred years), we have been floundering about, making futile attempts at style after style, classicalisms

One special use of this small Manual will be, to assist in explaining in the simplest manner the characteristics of a given style, thus enabling students on seeing a piece of illuminated work, to determine with tolerable precision the period to which it belongs; also thereby in their own practice to avoid many errors; but to do this without confusing, many peculiar styles such as the Oriental and Moorish must be left unconsidered.

In Europe, then, we look for the earliest available examples to the later Roman or Greek Empire, and the reign of the Emperor Justinian. Their peculiar features are—rose or purple-stained vellum, and the lavish use of gold and silver. The style is based on the traditions of classic periods of art, borrowing the heavy enrichments and semi-circular arches of the best Roman work, and adding thereto sundry mystic symbols of a later growth. The oldest existing examples of Roman art are attributed to the III or IV centuries—perhaps the oldest that contains pure ornament is a Roman Calendar at Vienna. The Gothic 'Gospel' preserved at Upsal, and called by way of eminence 'codex argenteus'—*i. e.* written on purple in [gold and] silver letters, is an example of this ancient class. It dates about A.D. 360.

A copy of Homer in gold and purple was presented by a Greek Empress to her son, early in the III century; and doubtless by no means an uncommon gift, for we

after classicalisms, and trying new orders of architecture, all ending most unsatisfactorily, and at last are driven back to the XIII and XIV century models for architecture and glass-painting. May not this hold good as a reason for thinking we may have to go back to those periods for the sister art of illumination? May not these laws of successive obedience be the great "Free-Mason secrets" we have been lamenting the loss of? It is but natural that by disobedience we should lose the secrets of gold for illumination, and glowing colours such as the rubies for glass-painting. Such statements as these may appear unnecessary here for beginners, but it is important in the present state of the arts, that students should have rules for guidance to enable them to start right, and we wish to impress upon them that they must *copy* the XIII and XIV century examples, before they can hope to produce a good XIX century style.

read that by the time of Leo the Great, the art was popular enough to support a separate and superior class of artists. One reason that these MSS. are now so rare occurs in the fact, that in the year 470 the said Leo restricted, by sumptuary edict, the use of purple to himself and his imperial successors.

After the reign of Commodus, art began rapidly and grievously to decline, especially in the West. Intercourse with Asiatic artists, however, had kept it alive in the Greek Empire, and from time to time skilful Greeks had been invited to the court of Persia. Hence, when Justinian set on foot the great works at Constantinople, these travelled Greeks were recalled, and artists from various parts of the East were invited to join them in the undertaking. This gave to indigenous talent a new life. Gold, silver, and mosaic—Eastern inventions—combined with Western types to produce a style that is henceforward called Byzantine.

When the Imperial Court was transferred from Rome, Art also went with it to the new capital, and as far as books were concerned, flourished there. Now we find it stretching back again over Europe, and meeting with patronage and encouragement again at Rome. In the VII century, a costly treasure in the shape of books —rejoicing in the rich splendour of Byzantine art, and a marvel to all beholders—was bestowed upon the cathedral at York. It was placed there by Bishop Wilfred on returning from his travels. With Wilfred also came over certain foreign artists, whom he had selected for their skill in glass-work and illumination, and whose arrival, no doubt, gave a fresh impulse to the enthusiasm of native craftsmen.

In very ancient times, the Greeks are said to have learned many things of the Celts, who possessed curious arts, together with the most extensive knowledge of natural science. Those very remarkable knotted and intricate traceries of twigs and stems, met with so often on Celtic monuments and in certain old MSS., are of their invention and among their significant secrets.

The Celtic style—as we may conveniently term it—distinguished by its interlacing bands and inextricable coils of lizards, birds and twigs, was carried from Ireland by St. Columba to Iona, and thence to Lindisfarne by Aedan, when made bishop of that see in 735. From this time it is called Hiberno-Saxon, or Anglo-Hibernian. One noted example of Celtic work exists in the great 'Book of Kells' at Dublin, in which the peculiar niceties of the art are so elaborate as to make them the wonder and despair of copyists. "Of this book," says Mr. Wyatt, in his recent valuable Essay, "Mr. Westwood examined the pages, as I did, for hours together, without even detecting a false line, or an irregular interlacement."*

Of Hiberno-Saxon work, the example of greatest note is the famous "Durham Book" in the British Museum (Cott. Nero. D. IV.) This venerable MS. was produced in the course of the VIII century at Lindisfarne; being the votive offering of two successive bishops of the diocese, to the memory of St. Cuthbert. It is sometimes called St. Cuthbert's Gospels.†

* It would scarcely be possible or advisable for the most skilled draughtsman in modern days to copy some parts of such a book. The manner of life in the middle ages (ignored as *dark ages*) mainly contributed to the production of such unrivalled marvellous works of art. The way and rate at which we live in the XIX century is much against the practice and revival of those almost lost arts, unless the student works diligently and quietly in his 'scriptorium,' as they did of old. Many people very ignorantly condemn the revival of illumination, as needless, now that printing exists, but they may rest assured that its practice is—especially for young people—"most disciplinary and delightful, and tends, even as an accomplishment, to strengthen those qualities of *patience*, *thoughtfulness*, and *delicacy* which shed so salutary an influence upon our daily life." The school-boy or girl might very profitably and pleasantly acquire their first knowledge in free-hand drawing and colouring by heading their copy-book pages with an occasional simple capital at first, to relieve the tedium of the repeated text or small hand.

† As it is a very precious book, and some examples from it were published some years ago, which may be had at the print-shops, it should seldom be consulted unless for important reference.

The Celtic style of ornament, after its introduction into this country, became very popular, and influenced, by degrees, the continental schools. We find the intricate tracery combined with the half classic Byzantine in the examples handed down to us from the time of Charlemagne, both of French and Italian execution.

By the IX century, that is the reign of Charles the Bald of France, the taste for gold letters and ornaments on purple grounds became very general. But books of the same or a similar style had reached England still earlier. In 596, Augustine the missionary had come over to romanize the Saxons, and had been supplied with various books from Italy. Soon after his arrival a *scriptorium* seems to have been founded, perhaps in Kent: and Saxon artists taught what may be called an Anglo-Roman style—Roman draperies being imitated in the miniatures, and the uncial or rustic letters adopted in the text.

In the time of Alfred, there was a *scriptorium* at Winchester, founded, it is said, by St. Swithin, who was made Bishop of Winchester in 852, about two years before Alfred—a boy of five years old—went with his father to Rome. The saint died in 863, and in 871 Alfred became king. On his return from Rome, Alfred had seen at Paris the magnificent library of Charlemagne; and when he became king, he did not forget the attractions he then met with. He founded another monastery near the old one at Winchester, attaching of course a *scriptorium*. This was the New Minster, afterwards so celebrated. The singularly spirited and beautiful class of work produced in the two schools at Winchester might almost be termed an invention, indicating as it did so vast an improvement, or at least advance, upon the continental work of the preceding century. Yet it was really like the rest, an importation; and grew naturally out of the style practised the century before, at Paris and Limoges, as may be seen by comparing it with the

ornamentation of the Bibles of Charles the Bold and Lothaire, in the Imperial Library at Paris. It was in use probably still earlier, in the Monastery of St. Augustine at Canterbury.

The book oftenest quoted as a specimen of this 'Opus Anglicum,' as Winchester work has been called, is the Benedictional belonging to the Duke of Devonshire. It was written by Godemann, a monk of the *Old* Minster or Priory of St. Swithin's, Winchester, for the Bishop St. Æthelwold, who was consecrated in 963, and died 987. Another production, it is thought, of the same *scriptorium* is the magnificent purple 'Gospels,' now at Stockholm. The Benedictional of St. Æthelwold is written in a clear Roman hand, the capitals being in gold; alternate lines in gold, red, and black, sometimes occurring on the same page; the gold is executed with leaf, laid upon size, and afterwards burnished so as to appear solid and brilliant. It contains thirty illuminations, which with thirteen other pages are surrounded with profusely ornamented borders, composed of bars, arches, &c., as in the Caroline MSS., but intertwined rather than inlaid with foliage in various colours, firmly and richly painted.

Of the rival *scriptorium* at New Minster, perhaps the finest example is the 'Golden Book' of Edgar dating 966.* The Benedictional of Archbishop Robert, at Rouen, is another. This MS. presents a style so strikingly similar to that of the 'Æthelwold,' as to induce some good judges to attribute it to the same hand. It is, if anything, bolder and more beautiful. The miniatures of this style are remarkable for their superior drawing to other English MSS. of the time, as for example the Bodleian Caedmon; and for the fluttering character of the dra-

* Called 'golden,' because the text is in raised gold. Title-page contains figures with flowing drapery, painted on a pink-salmony ground; other pages have a dry cobaltish-blue ground.

peries—so evidently the result of studies in classic or nearly classic art. In some we are struck with their similarity to the paintings preserved at Pompeii—there are the rippling and zigzag edges and the long Etruscan folds observable, for instance, in the winged Victory of the House of Dioscuri; which, though Roman, is imitated from earlier examples as much Etruscan, it may be, as Greek. The same management of drapery may be seen in early Greek sculpture. In the schools of the VIII and IX centuries, established by Charlemagne, "it is presumed," says Sir F. Madden, "that Italian or German artists (who worked after the models of the Greek school) were chiefly employed."

We have now, proceeding from the Byzantine, shown how it met and combined with the Celtic, to produce the style prevalent at the close of the X century. Both now became subordinate to the inventions that were to exceed in boldness and skill all that had gone before; not, we say, in splendour or elaboration, but in exquisite beauty. One great characteristic of MSS. dating from the VII century, particularly in the XI, and early XII centuries, was the fancy for monster initials; the first letter or word of a chapter sometimes occupying the whole length, and even surface of the page, as in the 'Durham Book' and later works.* In Italy this fancy prevailed to the very last, as may be seen in the choral

* The frontispiece illustration, Plate I, arranged from a title-page of a large folio Bible in British Museum is an example of style of border of XII century, reduced considerably less than one half real size. In the medallions are subjects from the creation and fall. Our Lord is enthroned in the centre within an aureole or "vesica piscis," the sacred glory round the Divinity resembling a fish, which is drawn by the intersection of two circles. The Latin I and N are interwoven by foliage and figures with the border, too intricate to give truly and usefully on a small scale, but adapted for simple practice in the sequel sheets with some omissions, as all the illustrations are; but the Christ is drawn nearly original size to shew the manner of figure drawing and the flowing zigzag edged drapery. Christ is usually surrounded by the four evangelists, whose symbols are here inserted—Saint Matthew being

books of the cathedrals, and other MSS. But in the XII century, the initials for the most part gradually diminished, giving way to the borders, which grew in richness; until in the XV, they became altogether detached from the constructions of the page, and were set in panels of sweet colour or bright gold among the text. Illumination then passed into miniature painting, the limner's art—limner being a term derived from the older and longer name of illuminator.

An interesting fact with respect to styles, that may be noticed here, is their direct relation to the architecture of their respective periods. In Byzantine MSS. the tympana of the arches were often inlaid with tesselations of brilliant colour, like the mosaic on the walls of the Duomo of St. Mark, at Venice. In English and other MSS. of the XIII century, the backgrounds of the initials and miniatures were diapered or inlaid with colour and burnished gold.* In all these cases, the features are also

always represented by an angel or winged man with a book, standing or kneeling; Saint Mark by a winged lion; Saint Luke by a winged bull; and Saint John by an eagle, each having a plain nimbus or glory round head, Christ alone having the cross on nimbus. To employ these and other emblems properly, the student should read Didron's "Iconography of Christian Art," (Bohn, Covent Garden) in which he will get many illustrations suggestive for illumination, as Figs 58, 40, 67, 69, 74, &c., and Mrs. Jamieson's "Sacred and Legendary Art," (Murray). The initial letter I, page 1, drawn one-third real size, also from a folio Bible of XII century in British Museum (Harl. 2798-99), affords a sufficient example of the foliaged and figured great lettering; it commences the 'IN PRINCIPIO' of St. John's Gospel, the IN being the two principal letters, but not intertwined; the *principio* is arranged down side of the N, as in Plate I, but within, not on the border—the whole, with figures of Christ and St. John at top, forming a large painting nearly whole size of page. This MS. is generally open at this page at the Museum. Letter S, heading Part II, is XII century date.

* In Plate II, is shown treatment of architecture in XIII century, and therein is also gained some idea of the furniture of this period. Other examples such as I in Plate IV, with Ruth and infant below, and Boaz above, have canopied gables and turrets. These occur, also, most exquisitely designed in XIV century work, as on page 71 from Addl. MS. 17,341, British Museum.

architectural.* Diapering, however, was the fashion of the day, extending to dress, furniture, horse-trappings, and in fact everything to which it could possibly be applied, and always with great variety and effect.

From the XII to the XIV century is called the 'outline' period, owing to the immense improvement in the spirit and contour of the figure drawing, which, being no longer confined to mere ornamental lines, assumed expression as well as accuracy. By the middle of the XII century, the heavy curling foliage of which the Germans are still so fond, was exchanged generally for lighter sprays of hawthorn, saint-foin, and ivy, conventionally treated—that is subordinated to the necessities of construction, which is the true purpose of ornament; and the interstices filled with pale yet brilliant tints of colours.

It is this period that is notable for the introduction of curious *figuræ monstrosæ, vulgò* grotesques, into various parts of the decoration, at first painfully distorted but afterwards possessing singular grace, sometimes sweeping their lacertine tails for inches down a border, now and then coiling up into an initial, and again quaintly budding out at the extremity into ivy leaf forms. Besides these

* From X to the XIV centuries, illuminated MSS. display the same artistic feeling or broad harmony we see in architecture with its sculpture and painted glass. This is found especially in the XII century work of the French Cathedrals, such as Chartres, Poitiers, &c., where the same solemn majesty of countenance and severe but graceful drapery are expressed, as in such MSS. as Cott. Nero. C. 4, British Museum, in which the 'Jesse,' Raising of Lazarus, and Christ's Entry into Jerusalem, are good studies, and which with the rich canopies are most suggestive to students (glass painters especially) for XII century designs. It may as well here be stated that to become good illuminators, students should look well at Gothic architecture and glass painting, and, if possible, (ladies as well) get the *entrée* into an architect's office, where good architecture, cartoon drawings, and even embroidered stuffs and furniture are designed; there they may pick up much in a few weeks, useful in other ways besides. It is far better to pay for this privilege, rather than for indifferent teachings.

are found delicate pen-drawings of various animals, such as dogs and hares, very quaint but exquisitely natural. This style deserves great attention, advancing as it did to perfection until the end of the XIV century, when schools became greatly multiplied in France, Italy and the Netherlands, and prevailed at the same time in Persia and Hindostan. It should be thoroughly studied for its mastery over *expression*, and its firm yet extreme delicacy of handling is to the illuminating artist a point of the greatest importance.

Amongst the best examples in the British Museum of the XII century which might be recommended for study, are Cotton, Nero, C 4; Harl. 2798-99;* Add. 14,788-† 89-90;‡ Royal, 10, A 13;§ perhaps verging on to the XIII century. Of the XIII century MSS., I. D. X. contains some good simple examples for the beginner in diapers,‖ small capitals, (generally gold set in blue or light red purple, with scarlet edging,) and in finishings at ends of sentences in blue and vermillion. Addl. 17,868, affords pure models of XIII century architecture for illumination, glass-painting, and to some extent for architects also. It is rich in delightful grotesques and line finishings, such as at end of Part II. Addl. 15,452, a most exquisitely finished MS. has, like most good MSS., a fine "*Jesse*" design, with David, the Virgin, and Our Lord, supported by prophets in the encircling medallion branches. The head of Christ is surrounded by (amidst green leaves) the seven spirits, who denote,

* Initial letter 'I,' page 1, is from above MS.

† Frontispiece is arranged from this MS. prineipally.

‡ Letter 'S,' Part II. is from this volume.

§ Fig. 1, Plate II., is a good example from it of St. Dunstan. The saint is robed in blue, embroidered with gold; the inner ground or panel is bright burnished gold, then red stars and delicate white trefoils on pale purple border, then narrow green band, then white varied ornament on blue border, then gold, then green outer band.

‖ No. VII of diapers is from it.

Wisdom.	*Sapientia.*
Intelligence.	*Intellectus.*
Counsel. .	*Consilium.*
Strength.	*Fortitudo.*
Knowledge.	*Scientia.*
Piety.	*Pietas.*
Fear.	*Timor.*

the last meaning "the fear of the Lord." The text of this MS. is written in a very small, firm, delicate hand. 11,639 is a Hebrew MS. containing some fine little pieces of colour in gold, blue, fine purples and scarlets, used effectively for borders.* The drawing throughout unites boldness and exquisiteness of finish (especially in animals such as the lion and the horse). In many points this MS. may be an authority for artists for subjects connected with the ancient ceremonial law.

The Vegetius, 11,698, British Museum, is of all work, towards end of the XIII century, the most famous for the highest powers of firm graceful design, lively drawing, and pure rich colouring. There are no miniatures in it, all are splendid bold capitals—so very dignified and free, that many style them as *stiff*. As to colouring, the gold dazzles the eyes, and the purples are most glowing, sometimes cloudy with carmine, sometimes of a dry salmon vermillion tone.† Plate III.‡ and 'U,' Part III.,

* Mid border in Plate IX., and tail piece to end of Part III. is from this Hebrew MS.

† In speaking of *purples*, readers may be a little perplexed at first, when they would be inclined rather to call them *reds;* but the ancient purples were not like ours now-a-days, which possess a preponderance of blue. The purples of illuminated MSS. vary so much, and are so mysterious to compound, that sometimes it is necessary to note them as being of a vermillion-purple tone, other times as of a pink-salmon flesh look, or of a carmine-vermillion tone, or clouded with glossy carmine, or lake, or heightened with a colour *like* Saturnian red, or gamboge and orange.

‡ The 'P' shortened in Manual is complete in sequel illustration: 'T' and 'Q,' subordinate capitals, occur in the grandly coloured title-page, the first lines of which are written in gold, (like Vegeti at bottom of plate,) in alternate lines on blue and cloudy purple with

are from this MS. as also some others in sequel illustrations. I. D. I., and 16,410, are good specimens of late XIII century work, somewhat similar to a very complete and highly prized MS. Bible of very late XIII century, in the Advocates' Library at Edinburgh, from which latter, Plates IV. and V. are drawn, together with the fine 'B,' heading Part IV. and other capitals in sequels,* described hereafter.

In this last-mentioned MS., one cannot but admire the expression of the faces and the grace of the figure drawing. The faces of the prophets and apostles look wise and solemn, with lofty foreheads and wavy locks, and kings look like kings, although painted often in the space of less than an inch, and the heads no more than an eighth

gold bars between. Letter 'I' is a favourite mode of making a capital serve as a border (also complete in sequel). Leafage is all carefully drawn and varied, as shown on drawing, as in Fig. 2, (Plate III.) enlarged four times real size. Griffin's heads are all well expressed, sometimes as wisely-cunning, sometimes as very gentle, and sometimes as if they would split their jaw-bones. Finishings of sentences are drawn as in Fig. 1, and in title page like tail pieces, end of Part IV. Note the eager expression of the hunter with his hair on end, and the drawing of the animals. Some parts of the designs of "Idylls of the King," by F. S. A. are based on Vegetius, and other choice examples.

* In mentioning the sequel illustrations so often, it is as well to explain at once that they form part and parcel of the plan of this present new edition of Manual, and are all arranged, and in some parts altered so as to form a series of the best practical examples in XII, XIII, XIV, and even XV century work for beginners and students. A set or two of them as printed from the blocks, will be hand-coloured from the originals, for students to refer to in colouring theirs, without going to the British Museum where space is limited for illuminators, and for access to the valuable illuminated MSS. which mere learners should not expect at first to study, until they obtain some mastery over pencil, pen, and brush handling. Copy first from some good missal in possession of a friend, or from some of the best authentic published examples by Mr. M. Digby Wyatt, Mr. Shaw, Mr. Noel Humphrey, and Mr. Timbs; only it must be observed that chromo or coloured lithographies cannot give the real colours nor careful drawing of the originals, so you must always try and do beyond them in proper colour and finish. When you study an illuminated MS., be particular not to turn the leaves over in masses, but singly, and have no pencil, pen, or brush in your hand at the time.

of an inch. In the 'B' already mentioned, commencing the "Beatus" of the Psalms, the whole *pose* of David, and expression of the head which is but a tenth of an inch, gives the idea of the exultant boy asking Goliath, 'where are thy gods now?' and Goliath seems mightily humbled. More will be said of this 'B' hereafter.*

The Psalter of St. Louis, in possession of John Ruskin, Esq., is perhaps, for its fine drawing and exquisite finish, equal if not superior to those late XIII century MSS. described. Another choice example is Queen Mary's Psalter, which is considered by Dr. Waagen as in some parts equal to anything done during the XIV century. It is thought to belong to the latter part of the reign of Edward I. It contains a vast number of spirited drawings, illustrative of the popular manners of the age in which they were drawn, and possessing the characteristic English turn for the humourous and ludicrous. It is called by its present name, through having belonged to the daughter of Henry VIII. The embroidered cover is said to have been wrought by the Princess's own hands.

We now come to the XIV century period, in which the field is wider, containing many divers styles; some retaining many features of the XIII century, and gradually employing shading more than lines in drapery, yet superb in design and colour, and rich with filagrees and diapers. 17,341, British Museum,† affords one of the finest examples to be met with. It is in the highest state of preservation, and deserves not to be freely handled until the student earns the boon by advanced work.

* Compare this 'B' with the one in Plate VIII., which is of late XIV century, where the drawing is very good, but not so solemn.

† Plate VI., with the music, is part of a beautiful page in this MS. The stave consists of only three spaces as in ancient music (sometimes two in others), the four lines being ruled in vermillion for the notes.

In this century was developed the ivy stem and leaf decoration as in the Berri Bible,* and in a lesser sized but a very admirable MS. 2897, British Museum, which contains great variety of treatment—in single line stems and trefoils, in ivy double line stems and ivy leaves, and in curling foliage combined with these two ways.† Whole borders may be repeated in this way, as by bringing the lower line of 'K' straight down from the knot end, and varying alternately the single and double line ivy, &c., by the side of it, sweeping it out similarly on under and top margins. Other styles almost similar, but employed in smaller missals, may be seen in 23,145, British Museum, and Plate VIII.—a title-page, from a copiously illuminated missal, kindly lent by G. E. Street, Esq., from his collection.‡ Border of Appendix, is also

The whole painting contains six miniatures—one, a king playing on bells; the Jesse below, you have some idea of from Plate V. This illustration complete will form one of the sequels for practice, with a true copy on vellum for reference. The backgrounds of figures are gold, not diapered, surrounded by stems of pale blue and pink, and flowers in scarlet, blue, green and pink shaded, on grounds of gold, blue, and flushed or clouded deep carmine-purple. The rod at side is an example of narrow border, springing at top of a broad miniature with canopy above, and scroll work below, as in p. 71, somewhat similar in principle to letter 'I,' (Ruth subject) in Plate IV.

* This is fully described in previous editions; but we may here merely mention that it is written in double columns and that the miniatures are square, of the breadth of a column, set as if in gold frames, containing most exquisitely painted subjects, the costumes being richly embroidered, and the diapers of every variety possible, all thoroughly finished. The capitals commence below these pictures, and sometimes have, springing from the top and bottom of them, a straight line border stem either pink or pale blue, shaded white, with a slight gold band running with it, breaking out on margins of page into curved stems with leaves, in some degree like border of appendix, but infinitely finer. In other instances the capitals stand alone as the 'H' heading Part V., which shows the single and the double line stem.

† These are generally set in a plain field of gold, with scroll work or diapers sometimes, as in 'K,' p. 60; but this curling foliage becomes lost in some examples, as if out of harmony.

‡ In this latter, Goliath is streaming with blood and has the stone in his forehead very prominently shown. The griffins' heads are brought

from the same MS. although it appears dissimilar in general design. One illustration forms an interesting large letter 'D,' from a very fine folio MS., also in possession of Mr. Street.

The culmination of this style may be placed about the date of the battle of Poictiers, 1356, or at least easily remembered by it. Jean, Duc de Berri, who was one of the hostages for the French King after that battle, and lived, as such, in England, was one of its greatest patrons, and the possessor of many valuable and splendid books. The Berri Bible formed part of his collection.

Throughout the XIII and XIV century styles, we find very many curious grotesques such as boar hunts, dogs sitting on leaves, greyhounds chasing rabbits, hares jeering dogs who cannot get at them, crows and birds, coloured after a strange manner, such as pink, blue, often beautiful grey, evidently studied from nature, probably in the illuminator's evening walk or pastime—perhaps he went out boar-hunting or hawking occasionally, and so saw how a hound sprang along.

In MS. I. E., IX., British Museum, we have a splendid example of the type of the English Flower School—rosy varied colours, and sparkling with gold.

In regarding the later schools, by many considered the decline, the reader will not, after having his mind impressed with the best XII, XIII and XIV century styles of

in expressively—one looking jeeringly at the giant, as if he had more to do in the affair than being a mere knob to the 'B,' another on bench elbow is wondering at the music of David's harp. The choir-boy, perched on the top of sweeping branch, is chaunting the "Beatus," with the picture of the battle in his mind's eye. If the rabbit does not look sharp, it is all up with him. The monkey may as well give up all his *redoubled* efforts to blow the trumpet. But what has the monkey to do in the piece? Dear reader, the artist had an extensive mind, and not content with representing war in David's time, thought he would draw a parallel scene of a tournament in his own days between two knights, and for fun painted two monkeys, one in fantastic, heraldic costume, to act as heralds—but all is so faint in original, that it is omitted here, but the knights in No. 1 of "Idylls" give a good idea.

illumination, expect good from burdening and confusing his recently acquired knowledge with what becomes inferior in many points as that of the XV, XVI and XVII centuries. Then gaudy and lavish colour with every artifice of fascination was used to atone for the graceful, fanciful design, and solemn earnestness of expression and richness of colour of the previous periods, when it was the aim to enhance and glorify the text as the true end of the art of illumination, instead of as in these later centuries striving at producing *picture* books more than *text* books—the artists seeking to display their own powers, and thus losing sight of their mission. Then began that great change which took place in architecture, in glass-painting and illumination, each from their close connection reacting on the other, and from this and other causes leading to decline.*

* The XIII style of work, from its bold firm drawing, inventive power and beautiful colouring, affords without doubt the best instruction even for proficiency for later styles ; but no pupil once convinced of the merits and thoughtfulness displayed in it (as can only be perceived by practice,) will ever delight in any debased styles. The drawing being expressed by lines as in drapery principally, requires less laborious manipulation than XV century and later work or "Renaissance," and if it shows power to give the noblest and best expression by the fewest strokes in a small space, when time is precious, in order to produce many works, the earlier artists have the superiority. If rich imaginative design is the highest of faculties, certainly for this, not only in drawing, but in colouring, the XII, XIII, and XIV century works rank higher than the styles after them, which have less imaginative power, and less design ; for the work is of the realistic and naturalist kind, but very often after all most unnaturally and unconnectedly arranged, though almost transcript from nature. All good *decorative* art has from the earliest times been humbly subordinate to nature. This forms a part of what is called "conventionalizing ;" and thus the XIII century artist was content to employ his imagination in giving us delightful grotesque design out of its suggestions, rather than mock nature by painting grapes growing out of acanthus leaves, or lillies from cabbages. Disobedience ! Christ asked, "Do men gather grapes of thorns, or figs of thistles ?" The Renaissance men seemed to say 'Yes.' We will paint any absurdity. We will make you disgusted with violets and primroses by setting pigs, &c., to revel in them—as seen in some examples.

Readers may learn much about the "Renaissance" and its causes

The great feature of the XV century illumination, is its elaborate perfection of miniature painting—a matter involving serious labour on the part of a student of this class of work. It has, however, other distinctive marks among which are the single line scrolls, composed of a tendril of ivy, the line in black, the leaves burnished gold, thickly distributed over all the available portions of the border.

Sometimes as in the Berri 'Hours' at Paris, in Harl. 2,900, and others in our own National library—beautifully coloured birds are introduced among the tendrils, sometimes a forget-me-not or a columbine, or whatever might please the artist or his patron.

Jan and Hubert Van Eyck may be termed the 'fathers of miniature painting,' for though not the originators,

from Mr. Ruskin's "Stones of Venice," particularly third volume, but they should read the whole work. Third and fourth volumes of "Modern Painters," also should be carefully read throughout, as much is to be learned useful in illumination, many of the subjects such as the "Ideal," and "Finish," applying to it as well as to great artistic work. But we have not finished our comparison of XIII and XIV century work with later work. In colour, the early artists obeyed God's favourite decorative colours as used in the tabernacle—blues, purples, and scarlets principally, as you will find repeatedly given in Exodus from Chapter XXVI to XXXIX for the hangings, for the dresses, for embroiderings and veils; and the ram's skins, beautiful as they were naturally, were dyed scarlet for decorations (the goats' and badgers' skins were *not* dyed as they were used for outer or top coverings, not decoration.) No browns or such colours for decoration; we have them in nature—yes, but seldom in good decoration. It is rarely that brown, or buff, or grey, or black is used in XII, XIII and XIV century decoration, excepting the two latter, especially black, used only for devils and evil spirits; but look at our decoration borders from the XV century, much brown, grey, and foolish show of gold (not as in the previous ages, using it as a rare and precious thing that enhances), and black most vigorously. Another thing, in XV century and later work, much obsceneness was painted; the harmless grotesqueness of the XIII and XIV became indecent, and some missals delight in cruel scenes and exposing bleeding carcasses as if painted by butchers—bad signs of the reversed system. Of course there are exceptions, but generally the above are some of the distinguishing differences a to *decoration* of early and late MSS.

their improvements placed it on an entirely new foundation They and their sister, Margaretha, were the joint producers of the great Bedford Missal, another present to Henry VI., whose date Dr. Waagen fixes between 1423 and 1431. They were the first to introduce good landscapes in the place of diapers or bad architectural designs, for their backgrounds. Their studies of natural flowers, and with them insects and realism generally, soon gave a complete turn to the art throughout Western Europe. The same impulse was working among some artists in Italy—whether by their influence, perhaps it would be difficult to decide; but, certainly, they added to the effect by which illumination lost itself in miniature, under such artists as the monk Angelico, Girolamo dei Libri, and his more celebrated pupil, the indefatigable Clovio.

Through this revolution from the decorative to the realistic, we find the study of illumination, as we approach the XVI century, to become exceedingly complicated. It would, if fully followed up, include historical and landscape miniature in body-colour, or 'tempera,' flower, fruit, and animal painting to perfection, and a peculiar method of painting, chiefly Italian, called 'cameo,' or 'camaieu gris.' The ancient 'camaieu gris' is a washy kind of sketching; the later 'cameo' painting an imitation of 'basso-relievo' in monochrome, the lights being white or gold, the shades a deeper tint of the coloured ground, amber, grey, crimson, puce, or whatever it may be.

Among the noted patrons of illumination in the XV century, a prominent place must be assigned to René of Anjou, father-in-law of Henry VI. He was himself an amateur of no mean pretensions. He encouraged, and excelled in, various arts, and thus deserves notice—notwithstanding his poor figure in the politics of the day.

A volume that once was his, the work of a Flemish-

taught French artist, recommends itself for its immense variety of colour.*

It will have been noticed how, by degrees, illumination changed its form from ornamented lettering, to elaborate miniature. It no less decidedly changed its modes of application. From being almost solely appropriated to missals and other devotional books, it became so popular as to be enlisted into the service of poets and novelists.

In the 'Romance of the Rose,' the British Museum contains, perhaps, as glorious a specimen of its kind as ever existed. Another, almost as fine, is the 'Poems of Christine de Pisan;' both said to be French MSS., though the former undoubtedly reflects the chief excellences of Flemish art.

The first illumination in the 'Romance of the Rose' has a broad border, with a bloomy, dull, green ground.† The twigs upon it, forming the border, are in lilac—a common colour for buildings, &c., and details generally. Hanging or twining from the stems are, in the right lower corner, carnations; in the upper, columbine; on the left lower side, cornbottle, or thistle; up the side, forget-me-not; then daisy, and lastly, sweet-pea in the upper corner. The whole is interspersed with birds and insects in relief. The crimson or scarlet flowers are relieved in the curls with gold.

Next to this MS. in beauty is the 'Hours,' by Memling, who has been characterized as one of the greatest of illuminators. It is in all respects a perfect gem, bound in purple velvet, having a border of open gold filagree, four stones set in silver at the corners, and in the centre of each back, a cameo medallion. The miniature borders have solid grounds of colour, or dead gold. Among the colours are grey, lilac, buff, and turquoise

* It is described on pages 45 and 46 of previous editions of this Manual.

† Some initials from this book may be seen in Mr. Shaw's "Alphabets."

green; occasionally crimson and purple, and now and then intense blue. But for the flowers and insects in this MS., we must refer to Dibdin's description of a similar one, the famous 'Hours' of Anne of Brittany in the National Library at Paris.

In the 'Memling' (addit. 17,280) the borders are chiefly on the outer side. In full-page borders, the grounds are cut up into compartments by diagonal lines or twigs laid cross wise.* For small pocket volumes, an available style similar to the above, but far inferior, is shewn in Harl. 2,948, and 2,950. The borders are oblong and on the outside of the text, and generally consist of a combination of conventional scrolls with natural flowers or fruit.†

The Italian style consists similarly of highly ornamented stems and rinceaux, with birds, vases, and flowers upon them. Miniatures are introduced in medallions suspended from the stems, or forming part of the construction of the borders; which are often filled with massive scrolls of acanthus leaves in azure, crimson, and green. These leaves are shaded in a firm and masterly manner, and heightened in the lights with brighter colour or pure white. The designs of Raffaelle in the Loggie of the Vatican are often imitated in Italian MSS.‡

In Spain the art was partly like the Italian, partly tinged with Oriental gorgeousness of taste; for as we have remarked, illumination was cultivated with success and in various styles among the Asiatics. We have now arrived at the very latest period of the art as it was employed in printed books for upwards of a century after the invention which put an end to the business of the *scriptorium*. Initials were often painted into blank

* See Figs. 29 and 31 in previous editions of this Manual.

† So many of these examples of late styles have been published, that description or illustration is needless.

‡ A large folio work in British Museum from collection of the late Samuel Rogers contains many fine examples.

spaces left by the printer, sometimes on shields or elegantly shaped cushions, or on medallions of richest colour overwrought as in the MSS. with flowing patterns in deeper colour or gold.

In all later styles, the initials are very similar, and the texts vary even less.

Here we close our rapid survey. As, however, so much has been said by various writers concerning the refined finish and sweet colour of Giulio Clovio, it may gratify curiosity to conclude the chapter with a few observations on his method.

From the examples best known in England, he appears to have profited largely in design by his studies from Giulio Romano and Michel Angelo, under the former of whom he studied after leaving Girolamo. Hence, as might be expected, he excels also in colour.

His high lights are left untouched, the colour appearing gradually and with caution about the folds and half-lights, and then deepening into the shadows. Everything in feature, dress, ornaments, flowers, and other details, is finished with the nicest attention, not permitting a single slovenly or unmeaning touch. The colours employed in the draperies and trappings, which are disposed with masterly skill, are brown, pale blue, yellow, pink, and gold. His excessive finish is brought about by an incredible amount of stippling and soft gradation of the delicate tints.

Of the time he used to take in his performances, we may have an idea from the current story that on twenty-six miniatures executed in a Breviary for Cardinal Alessandro Farnese, he spent the greater part of nine years; while as to value, the twelve pictures in the 'Victories of Charles V,' known as the 'Grenville Clovio,' are said to be valued at one hundred guineas each.*

* The reader will find a close description of these pictures in Dibdin's Bibliograph. Decam. Vol. I. p. clxxxix.

There is a MS. decorated by his hand in the Soane Museum containing several cameos, and an altar tablet in the South Kensington Museum, also attributed to him. This tablet is of an oblong shape, the texts separated into three columns by lines of ornament; a broad border, with renascimento scrolls and flowers on a gold ground, surrounds the whole. The edges of this border consist of a plain ball moulding in gilt.

Medallions having grounds of scarlet and blue, by turns, are placed at intervals along the border, alternately with coats of arms. At the top of the central column is a painting of the Lord's Supper, and below it two broad panels, scarlet and blue with gold edges and letters of gold upon them. The whole, with its beautiful initials and careful text, forms a very interesting relic of one of the last of the old illuminators.

NOTE :—A most interesting exhibition, by the Society of Antiquaries, of many illuminated MSS., took place in June 1861 at Somerset House. Such an exhibition of so many choice MSS. from XI to XVI centuries in which all the varieties of style were exemplified, must have been instructive to all. The cases containing illuminated MS. in British Museum, afford much instruction to beginners. If the authorities would show a few more illuminated pages as a series of the different styles, it would be a great boon, from which students, note-book in hand, could be enlightened on the various features. If they would then ascend to the Mediæval room, they would get many useful details from old relics, caskets and enamels, or pick out a good alphabet from the old fresco remains of Westminster Palace—time of Edward III. (XIV century.) The student should also study at the National Gallery the fine paintings of "Fra Giovanni Angelico," and "Orcagna," and those of the Giotto school, which are all about XIV century date.

Part II.

THE MATERIALS.

UNDRY maxims of drawing and colouring, one or two resplendent pigments, and, perhaps, the best method of raising and burnishing our gold, have been lost to us since the close of the XIV century. But, upon the whole, we are immense gainers in point of the trouble and excessive carefulness necessary for the production of well-ground, softly-working, and brilliant colours; pencils of sweet touch; and, indeed, of every appliance that can shorten our labour and economise our time. Many old treatises on limning abound with directions for preparations of colours, sizes, and gold —Cennini, for instance, and the Illuminir Buch of Boltzen, and very many MSS. in the British Museum and other collections. Harleian MSS. Nos. 3151, 1279, 1460, 6375, and Soane MSS. No. 416 are specimens of the kind. With the exception of scarlet or bright orange, our colours are, for illuminating purposes, everything we could wish; nor could we, as amateurs, hope to surpass the preparations that are supplied with every care for their utmost excellence by the proper makers.

Colours.

IF we include all that is called illumination from the earliest times until the XVI century, a small stock of colours will scarcely suffice. Of those manufactured at the present day, the following may be used.

YELLOWS.

Cadmium Yellow
Aureolin
Lemon Yellow
Mars Yellow
Naples Yellow
Raw Sienna
Yellow Ochre

REDS.

Brown Madder
Carmine
Crimson Lake
Indian Red
Light Red
Orange Vermilion
Scarlet Vermilion
Rose Madder
Rubens' Madder.
Vermilion

BLUES.

Cobalt
Freneh Blue
Intense Blue
Indigo
Smalt
Ultramarine Ash

ORANGES.

Burnt Roman Ochre
Burnt Sienna
Mars Orange
Neutral Orange

PURPLES.

Burnt Carmine
Indian Purple
Purple Lake
Purple Madder
Violet Carmine

GREENS.

Emerald Green
Oxide of Chromium
Olive Green

BROWNS.

Burnt Umber
Sepia
Vandyke Brown

BLACKS.

Ivory Black
Lamp Black

WHITE.

Chinese White

From these we would select and recommend the following five lists, the first being the smallest number of colours you can possibly work with, viz. :

1st List.—Aureolin, Cadmium Yellow, Crimson Lake, Vermilion, Cobalt, Freneh Blue, Emerald Green, Lamp Black, Chinese White.

2nd List.—Lemon Yellow, Cadmium Yellow, Aureolin, Rose Madder, Crimson Lake, Vermilion, Cobalt, Freneh Blue, Burnt Sienna, Emerald Green, Vandyke Brown, Lamp Blaek, Chinese White.

3rd List.—Lemon Yellow, Aureolin, Cadmium Yellow, Rose Madder, Crimson Lake, Carmine, Orange Vermilion, Vermilion, Cobalt, French Blue, Burnt Sienna, Brown Madder, Emerald Green, Green Oxide of Chromium, Vandyke Brown, Lamp Black, Chinese White.

4th List.—Lemon Yellow, Aureolin, Cadmium Yellow, Mars Yellow, Rose Madder, Crimson Lake, Carmine, Orange Vermilion, Vermilion, Indian Red, Brown Madder, Cobalt, French Blue, Neutral Orange, Burnt Sienna, Burnt Carmine, Indian Purple, Emerald Green, Green Oxide of Chromium, Vandyke Brown, Lamp Black, Chinese White.*

5th List.—Lemon Yellow, Aureolin, Naples Yellow, Cadmium Yellow, Mars Yellow, Rose Madder, Rubens' Madder, Crimson Lake, Carmine, Orange Vermilion, Vermilion, Indian Red, Cobalt, French Blue, Smalt, Mars Orange, Burnt Sienna, Purple Madder, Burnt Carmine, Indian Purple, Emerald Green, Green Oxide of Chromium, Vandyke Brown, Lamp Black, Chinese White.

Our space will not permit us to enter into the peculiarities and properties of these colours, which, indeed, we believe to be generally known, from there being several works and treatises in which they are fully discussed.† We may, however, draw attention to the permanent character of the colours we recommend, and would warn our readers against using Chrome Yellows, Red Lead, and Pure Scarlet as not being lasting. Pure Scarlet is fugitive and the others in time turn black.‡

It only remains under this head for us to select the form of colour, or mode of preparation most suitable for illumination, a matter which we will now proceed to determine.

In some sense, the best form of colour may be said to be that which the Artist likes best to work with, and with

* We observe it mentioned in Mr. Digby Wyatt's work, that Messrs. Winsor and Newton have placed these four lists into boxes (complete with colours and materials) of the respective retail values of £1 1*s.*, £1 11*s.* 6*d.*, £2 2*s.*, and £3 3*s.* They have adopted our fifth list, and have placed the colours into a box, which, (being completely fitted with other materials) is of the retail value of £5 5*s.*

† Vide Field's Chromatography, Winsor and Newton—Digby Wyatt's Art of Illumination, Day and Son—Rowbotham's Art of Landscape Painting in Water Colours, Winsor and Newton, &c.

‡ Vide Mr. Digby Wyatt's Art of Illumination, page 83.

the manipulation of which he is best acquainted. The old illuminators used powder colours, mixed as wanted with white of egg, and curious preparations of colour-cloth. In those days each artist was his own artists' colourman, and having ground up his crude colours into powder, kept them by him for mixture, or always ready in bottles. Availing ourselves of modern preparations, we may pronounce for *Water Colours* as being best adapted for illumination.

There are two kinds of Water Colours, viz., *Dry Cake Colours* and *Moist Colours*—and of these two the latter are preferable, as giving out the greater volume of colour, and possessing the greater tenacity or power of adhering to the surface of the material on which they are used. Of Moist Colours there are two descriptions, viz., *solid* and *liquid*. Some of the colours will not keep well in the latter form, and moreover there is a waste in using them when only moderate quantities are required, as the colour cannot be replaced in the tube when once squeezed out. Hence it is best to use the *solid* Moist Colours.

The ordinary kinds of solid Moist Colours are those placed in pans, and those made up *per se* in wafers. They are both apt to get dusty and dirty when once uncovered, and therefore cannot be said to give complete satisfaction for illuminating purposes, wherein it is indispensable that the colours should be kept very pure and clean. Messrs. Winsor and Newton have got over the difficulty by placing their Illuminating Colours (preparations of solid moist character) in small china gallipots, *with lids ;* and they consequently have prepared the best form of illuminating colours with which we are acquainted.*

* Very lately, a still greater improvement has been made on these gallipots, by making them of glass, so that *the colours can be seen through the lids.*

It may be as well to mention, that under the head of 'colouring,' will be found a full list of mixed tints and compounds, made from the colours forming the foregoing lists.

Inks.

WE will now briefly touch upon the inks used in illuminating. They are Liquid Indian Ink, Liquid Lamp Black, Liquid Prout's Brown, Liquid Coloured Inks, and Indelible Brown Ink. Of these, the Liquid Indian Ink is most useful, superseding both Liquid Lamp Black,* and Liquid Prout's Brown. The coloured inks are only occasionally required.

If the Indian Ink or Lamp Black be rubbed down from the cake, it must be with very weak gum water, to prevent the ink from spreading unmanageably from the pen, and, moreover, to give it a brilliancy similar to that of the inks used in the MSS.

For coloured inks such as scarlet, azure, or purple, more gum, and a somewhat thicker mixture is made. Scarlet may be made with pure vermilion, or vermilion and a little good red-lead—the gum will assist the permanency of the colour. Azure, with smalt or ultramarine, paled, if necessary with white. And similarly other colours, for the mixtures of which directions will be given hereafter.

The thickness of the ink must depend on the purpose it is intended for. The text may require it to be somewhat flowing, though not too thin, while outline drawing, or rather finishing, will require it to be as thick as can possibly be worked.

* The solid moist form is best for Lamp Black, and we have consequently placed the colour in our lists (vide p. 26.)

Vellum, Boards, and Paper.

VELLUM can be obtained ready prepared for the illuminator, in pieces, whole skins, or ready made up into block books. It is an admirable material to work upon, but is somewhat expensive.

It must not be supposed, however, that vellum is the necessary or only material for our purpose. Paper of various kinds was in general use for MSS. in the East, long before its employment for that purpose in Europe. Perhaps two thirds of the MSS. discovered in various Greek and Syrian Monasteries, chiefly portions of patristic theology, are written upon paper. Vellum certainly has the better chance with the lapse of years, though it is by no means the easier to work upon. Before the days of Bristol and London board, attempts were made at producing a kind of strong card, by pasting the leaves of a book by three and four together before writing upon them. A book of this very kind, and fairly illuminated, occurs among the Harleian MSS. No. 6103. (Harl. 3314, and 3349, &c., are illuminated on paper.)

Bristol and London boards, however, are now (by the aid of machinery) beautifully made, and quite supersede anything that we can make with our own hands.

Paper has good precedent for its use in illumination; nor is it improbable that if paper such as is now made had been accessible in former times, very many more 'Codices Chartacei' would have been numbered among illuminated MSS. Good drawing paper, with a fine, firm grain, and having an ivory-like surface, but without gloss, is, with the single exception of durability, very nearly as good as vellum. We believe that there are papers specially manufactured for the illuminator.

Pens.

STEEL or iron pens were known centuries ago; but as these are apt to tear up the surface of the paper, we should have at hand several good quills to print with. The reed was used for pens in former days. For texts the student should try either steel or quill pens till he finds one suitable. Some may be cut straight across, or at right angles to the axis of the pen; others, as may be found convenient, somewhat slanted in the cut, as for writing Greek. Oriental writers, at least, among the Hebrews and Arabians, hold the reed as nearly perpendicularly as possible. A broad, almost unyielding point will give a backward stroke as clearly as a forward one without taking it from the paper, as may be seen in the beautiful Hebrew and Persian character. Careful as were the Orientals in their writing, they were not more careful than the calligraphists of Western Europe from the XII to the XVI century.

For finer writing, the pen should be cut with a much longer slope in the nib. Such a pen should be made from a strong quill, or it will not bear the requisite pressure of the hand. A steel pen, from its elasticity and the need of nicely regulated pressure, is too uncertain—at least, until some dexterity of stroke has been attained.

For fine italics, however, a smoothly finished long-nibbed steel pen may be found exactly suitable; while for fine drawing, such as is continually required in the best work, that of the close of the XIII century, one of Gillott's architectural pens is perfect.

Whatever may have been the dimensions of the pen or brush with which the artist accomplished the fine white lines on the initial and diaper grounds of MS. Harl. 4381, it is unquestionable that they were drawn by a most fearlessly skilful hand. We can have no idea of their fineness from

a mere engraving, nor unless we have seen something of the kind in original work.

Brushes.

FEW brushes are required for illumination, but from the peculiar character of the work, and the nature of the colours, &c., employed, it is requisite that the right kinds should be carefully selected.

For general use, the red sable brushes in goose, duck, and crow quills should be employed; say one goose, (for large grounds), two duck (for ordinary work), and three crow (for fine linings on initials, &c). The red sable is preferable to the brown sable, or other hair, as being stronger and firmer at the point.

An ordinary flat camel's hair brush will suffice for damping the back of gold paper, washing over weak solutions of gum water or ox-gall, &c., &c.

When gold leaf is used, a soft camel's hair brush (of swan quill size) may be found useful for touching, smoothing, &c. For laying down the gold leaf, a very thin flat brush is required, called a 'gilder's tip.'

Burnisher and Tracer.

A DOG'S tooth set in a stick was the ancient burnisher, for general purposes; but agate has now been long in use. Some illuminators prefer and use the 'claw' shape, but that of the 'pencil' may be said to be the best, from the facility it offers to beginners, in allowing a fair sweep of hand over the gold. A long sharp pointed ivory tracer, is requisite for tracing and useful for indenting gold diapers.

Metallic Preparations.

GOLD Leaf, Gold Paper, Shell Gold, Saucer Gold, Gold Powder, Gold Paint, Gold Ink, Silver Leaf, Shell Silver, Saucer Silver, Silver Powder, Silver Ink, Shell Aluminium, and Shell Platina, are the various forms of metallic preparations used in illumination.

Their mode of application will be found explained in our chapter on 'Gilding.'

Besides colours, materials to work upon, pens, brushes, burnisher, tracer, and metallic preparations, there will be required an eraser, compass, rule, pencil, Indian rubber, sponge, cotton wool, some tracing paper, a small T square, and other small sundries.

A bottle of gum water will be necessary, and also one of liquid ox-gall. A little of the former, mingled with water, is used to impart brilliancy to colours and for other purposes mentioned in this book. The latter (likewise diluted) will be found useful for removing greased particles from the surface of vellum, paper, &c.

It will also be requisite to procure some Water Mat Gold Size, and Raising Preparation—of these we shall treat in our chapter on 'Gilding.'

Part III.

HOW TO SET TO WORK.

UNDER the heading of "Outline" in former editions, was discussed the manner of proceeding to work, a subject we will now take up under a fresh title. Here we begin to learn the immense distinction that there always exists between imagining and doing.

During the moments which we have occupied in reflections upon the history and principles of the Art, doubtless many entrancing visions have presented themselves of subjects resplendent with gold and colour; and grand determinations have been formed for triumphs, in the glorious pages with which we would astonish and delight the eyes of our friends; and ourselves become rich in precious books, all our own handywork.* Let us now put these schemes into execution. Illumination is truly a splendid art, but it cannot be attained at once. We must submit to a somewhat tedious

* It should be duly borne in mind that a laborious and careful pur-

application to study and to incessant practice, and be forearmed against the little disappointments which naturally will occur. After hours or days of happy progress, let us not permit an unfortunate dash of colour, or an obstinate piece of gold to dishearten us from beginning afresh. It is a lesson of caution that, no doubt, we have been in need of.

If, after careful reflection, we still err, then let us trust to practice also, and most assuredly our work will soon become easy to our hands, and the bright visions of our imagination be fashioned into permanent reality. Let us endeavour to make up our minds to complete to the best of our ability everything we commence, and to avoid falling into the habit of throwing away one piece after another unfinished.

First, then, let us have a perfectly definite idea of what we have to do, it being presumed that we have gained some power of eye-judgment and skill of hand in drawing. It is common to suppose that if we could only manage the pencil we should find no drawing difficult. In some degree, this is true, for facility of hand is only acquired by practice. But the great difficulty is in the seeing, not the handling. We do not imitate perfectly, because we have not seen all that there is to imitate; and however forcibly this may apply to the distinctness and reality of form, it applies much more forcibly to the subtlety and changeful mystery of colour. Correctness of

suit such as illumination, should not be thrown away on frivolous and useless subjects. The art was meant for books and important documents, and surely illuminators can be at no loss. Try short subjects from Holy Scripture; or modern poetry, such as Tennyson's immortal poem of the "May Queen," with varied ivy borders, and miniatures of principal scenes; or his "Sea Dreams;" or passages from his "Idylls of the King;" or a set of choice poems such as Kingsley's "Three Fishers," "The Border Land," "The Burial of Moses," &c. The art may also be well employed on important documents, such as title-deeds and settlements, church contracts and endowments, or marriage contracts, family registers, or public addresses to illustrious personages, and titles of architects' mediæval designs.

eye will very soon produce correctness of hand. Our first acquirement then, must be, to learn how to observe. If we can do some one thing with accuracy, although not rapidly, we have made better progress than if we had gained a bold style of throwing off rapid but flippant inanities of gold and colour. We must commence our drawing carefully at first, even although slowly, for it is gain in the end, as thereby we shall become accustomed to ensure correctness afterwards. If we commence wrong, all will be wrong to the end, in false quantities of colour, and cause no small disappointment.

It is often remarked that the source of beauty is in changefulness. Hence the preference of the curve to the right line—of the curve of many centres to the curve of one—and of that whose centres change with subtle graduations from side to side—to that in which they range along the same.

It is for this eminent characteristic of beauty, combined with splendid colour, that we would commence our studies with the illumination of the XIII and XIV centuries.

In commencing our work (if for a book), we must take a comprehensive conception of how we will treat the illuminating throughout, from title-page to end. If it is to be a subject occupying some fifty or hundred pages, we must calculate what labour we will bestow upon it, and what regular hours we will devote to it. If a worthy subject has been selected and is intended to be very rich, then we may perhaps wish complete surrounding borders on every page, as shown in different illustrations; or less work, as in Appendix border; or less still—half of it, perhaps, joined in with a capital at side, or a slim border, at left margin, running down from a large capital at top as P in Plate III, or if our capital is in middle of page with a slim border, up and down from it, such as in Plate V, and B Part IV. At the same time we should try to combine the force or general expression of

these pages effectively in our title-page, making it the best adorned and chief design of the following ones, thus keeping all in harmony, as in the title-page medallion-letter 'I,' Plate IV, which commences a Bible, the features of which exist in the most perfect consistency, but with great powers of variety to the end of Revelations, and even to the long register of every name in Scripture. We must take care not to mix the style of one century with another; by and by we may discriminate so far as not to introduce a feature of early XIV with late XIII century work.

If the subject is only one page, such as a few verses of poetry, or a presentation address, we should try to give some expression or design connected with the subject in our border, or miniature, or capital. Armorial bearings* will always prove effective accessories of a design, particularly if historical, for Illumination.

After carefully considering, or turning over in our mind, the arrangement of our piece of work, we may proceed to

Ruling for Margins and Lettering.

IF the reader looks at old MSS. he may see pierced marks for ruling. This was done through many sheets at once, and then ruled throughout with very faint light red or light blue margin, and parallel lines for border and text, without regard in the meantime to situation of capital. It would be advisable for the pupil to follow this method, as in Plate VII, but if positions of miniatures and great initials are fixed, do not rule through them. The lines which may run through a capital will be covered or washed out by the colour. The lettering was written within these ruled lines, without any other pencil or guiding lines, as will be explained hereafter.

* Messrs. Winsor and Newton have published a work on Heraldry, which will save much searching and trouble to artists.

Border.

WITHOUT the confines of text and margin lines is generally placed the border. So many examples of borders are given that they do not require much explanation. The principal thing to be observed is, to have them in harmony with the miniatures and capitals, with which they should be connected in some way. Our first capital may form a border itself. Plate IV for instance (late XIII,) with the four quatrefoils, (left for the reader to fill in for practice), is only half the great initial 'I' commencing Bible at Advocates' Library, Edinburgh, containing the Seven Days of Creation, and then a square miniature of the Crucifixion, with a slighter border on other three sides. The quatrefoils have diapered backgrounds like Ruth letter in centre, of red-purple, and smalt alternately, the outer grounds varying with them in plain blue against purple, or purple against blue; the stems are pink or pale cobalt, as are also the bodies of griffins, and the leaves are pale pink, scarlet, and green set in gold. The slight border is coloured on the same principle, and is connected with main border by birds and hunting scenes, and altogether forms a grand page.* Plate V is letter 'L' of 'Liber Generatione,' commencing St. Matthew's Gospel,† forming border at top, but with desire to have a border all way down, and so a thin one is painted as in Plate VI; in which latter plate, the twisted branching with miniatures gives a suggestive example of beautiful bordering. Note the variety even in an apparently uniform border, as the patterns thereon in Plates I, II, &c. There are other styles of bordering seen in Plates VII and VIII, Appendix, and Plate IX, also in Letters 'H,' Part V, and

* The whole page (4to imperial,) will form a separate sheet for practice.
† Forms one of sequel complete.

'K,' p. 60, parts of which explain the varied work that may be repeated all round a margin.

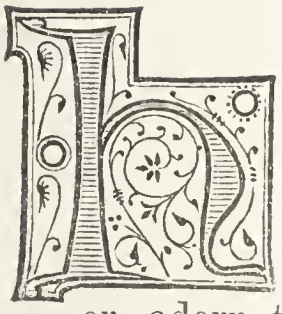
In the later styles from xv century, the borders beeome broader, and the page is almost all border, with pieces of flowers, birds, and creeping things, and the miniature inside, with a small capital below, and but two or three lines of text. These borders are sometimes decorated with imitations of mounted jewellery, as in Harl. 3045. Other borders such as Italian, are designed with vases, flowers and birds, called "Raffaelesque" work, but all these later styles take immense time to finish.

Initials.

OR the design and drawing of initials or main capitals, we can only refer readers to the examples throughout the book and sequel, and certainly it will prove hard if they cannot get from one and another something to suit the most fastidious taste and arrangement. The smaller capitals, heading paragraphs throughout Manual may be employed for beginnings of sentences, but without border, and should be done in solid blue, with curling work round in vermilion, or solid vermilion with blue curling, or raised gold with either blue or vermilion surroundings as in 'M,' Plate V, or 'A' in opposite page, but not to be outlined in black. When forming small leading capitals, they may be in raised gold, on the solid square grounds of smalt or purple, lined black, finished with white hair vein stems and flowerets. Their colouring and that of borders, is treated of in the proper place, in next Part.*

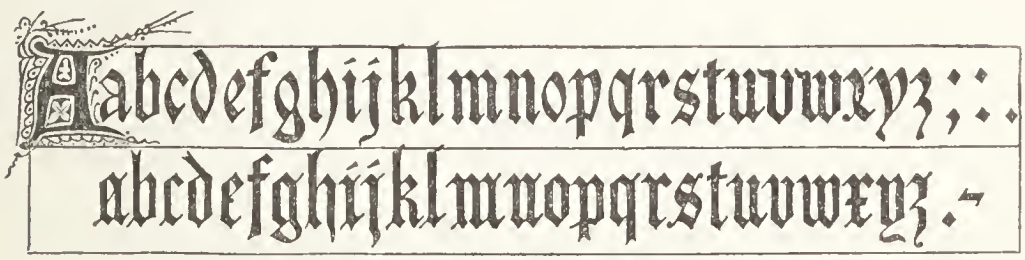
* After carefully sketching in our border, miniature, or grand first initial, we would do well to cover these parts up with a margin or mount of thin white paper, cutting the inside of it so as to form a flap over the text we are about to commence, and which will take long. We thereby save rubbing or greasing the border, and have a cover for the whole surface, when put aside.

Text or Lettering.



AVING sketched in a tolerably fair piece of work, it is to be hoped that we shall give our mind to mastering the lettering or text. This is the main object, the border or capital being only meant to beautify or adorn the words we think worthy of being patiently and thoughtfully inscribed. If done carelessly, it will only show that we attach little importance to perhaps a most sacred and choice passage. If we do it carefully at first, the habit will become facile and easy. If the reader has never attempted an old English alphabet before, so much the better, unless it was properly done; for there is no habit harder to conquer than a bad hand, with words tumbling here and there; and *y* like *g*, or *l* like *t*, or *w* like *m*, so that they are painful to read.

The pupil should see some good MSS. of XIII or XIV century date, and copy out alphabets on paper, faintly ruled in one-eighth of an inch parallel lines, also in quarter of an inch, three-eighths of an inch, and half inch lines, endeavouring to form every letter perpendicularly to the line, and of a uniform thickness, noting all the little turns, as in alphabets here given from good MSS. which are written between the ruled lines; these the student should attempt without guiding lines, after his first alphabets on the lines.



Ancient MSS. were generally written in glossy black ink, which can be made by lamp black, gum water, and Indian ink, well mixed and rubbed together in a saucer until quite thick. Some parts, such as short introductions or prefaces to chapters are written in vermilion, other parts in blue. Some fine missals are written in raised gold and fine blue, such as the beautiful missal of Yoland of Navarre, in possession of Mr. Ruskin. The gold lettering is a difficult process, as underneath is a composition, over which the gold is laid, thus giving double work. The blue may be cobalt, with a little smalt and Chinese white mixed thick so as to be raised like the gold.

When numbers occur, they look well if done as above, the upper and under dash strokes being red, and body of number between in blue, or with this order of the colouring reversed.

Having finished in all our black text, we may now cover it up, and uncover round our border, to prepare for colouring.

Part IV.

COLOURING.

BESIDES the colours already mentioned in "Materials," several others are requisite, that are only to be obtained by mixing on the slab or palette; such as broken hues employed in backgrounds, and shading for the more brilliant colours and tints in the ornamentation.

We cannot here enter upon the study of principles and maxims of colouring, so well explained in other works,* but we may give some practical directions for laying on such colours as are named.

First, then, everything connected with

* Vide "The Principles of Colouring in Painting," by Charles Martel.—Winsor and Newton.

the painting should be scrupulously clean and free from dust. Distilled water should be used, or, at least, soft water that is perfectly clear. A very little gum-water, in some cases, and a little Chinese white, more or less depending on the colour it is to be mixed with, should be added to the colour as it is mixed. The sable pencils should be in readiness, two or three, or more, according to the work and habits of the operator.

Perhaps this is the best place to notice the manner of using the Chinese White. On being taken from the bottle, it is found to be exceedingly viscid, and troublesome to work, clogging the point of the pencil. Of course it should be diluted with pure distilled water, but as this renders it too thin for the firm, fine lines and dots so often wanted, it must be left a few moments to evaporate and thicken; if still viscid, it should be thinned again and left. When thus put out of the bottle or tube and thinned, it will be found to be even better for working a day or two afterwards than at first. All that is required, as it will be dry, is to dip the pencil in water before working it upon the white, and make a good point before transferring it to the illumination. Unless these precautions be observed, the use of white will be attended with continual vexation.

When a compound colour is required, sufficient for the work in hand should be mixed up at one time, lest, more being required, the second tint differ from the first, when a disagreeable 'patchy' appearance will ensue. Compound tints should be kept extremely clean in tone, muddy or dirty tints being fatal to that exquisite purity of colour for which illumination is so famed. It is a great mistake to suppose that dark tints are necessarily somewhat dirty; on the contrary, they can be kept as clean and clear in tone as the most vivid combinations.

We will now proceed to furnish a list of colours and mixed tints, and, in so doing, will drop all technical phraseology as much as possible, so as to convey the information clearly, even to the tyro.

Table of Colours and Mixed Tints.

YELLOWS.

Vivid high-toned Yellow, or Primrose.—Lemon Yellow, Lemon Yellow and White, Gamboge and White.

Bright transparent Yellow.—Gamboge.

Rich glowing Yellow.—Cadmium Yellow.

Clear, transparent Yellow.—Mars Yellow, Lemon Yellow and Cadmium Yellow, Aureolin, Lemon Yellow and Gamboge, Gamboge and Mars Yellow.

Rich brown Yellow.—Cadmium Yellow and little Purple Madder, Cadmium Yellow and little Indian Red.

Buff Yellow.—Cadmium and touch of Burnt Carmine, Orange and little White.

REDS.

Vivid high-toned Red.—Orange Vermilion.

Deep opaque Red.—Vermilion.

Bright transparent Pink.—Rose Madder, Rose Madder and touch of Carmine.

Opaque Pink.—White and little Orange Vermilion, White and little Vermilion, White and little Indian Red, White and touch of Carmine, White and little Rose Madder.

Rich glowing Crimson.—Crimson Lake, Carmine.

Chocolate Red.—Vandyke Brown and Carmine, Vandyke Brown and Crimson Lake, Burnt Carmine and Orange Vermilion.

Russet Red.—Carmine and Indian Red.

BLUES.

Bright azure Blue.—Cobalt, Cobalt and White.

Rich strong Blue.—French Blue.

Brilliant purple Blue.—Smalt.

Deep dense Blue.—French Blue and little Black.

ORANGE.

Clean pure Yellow Orange.—Mars Orange, Neutral Orange.

Deeper Yellow Orange.—Burnt Sienna.

Intensely brilliant transparent Red Orange.—Carmine over a ground of Gamboge.

Rich glowing Warm Orange.—Cadmium Yellow and Carmine, Cadmium Yellow and Orange Vermilion, Orange Vermilion and little Lemon Yellow.

PURPLES.

Rich cold Purple (Violet, Lavender, &c).—Indian Purple, Indian Purple and French Blue, Cobalt and little Rose Madder, Cobalt and little Crimson Lake, Cobalt and little Purple Madder, French Blue White and little Rose Madder, French Blue and little Crimson Lake, French Blue and little Burnt Carmine.

Rich warm Purple (Puce, Marrone, &c).—Purple Madder, Burnt Carmine, Crimson Lake and little French Blue, French Blue and Carmine, Rose Madder and little French Blue, Rose Madder and little Cobalt, Crimson Lake and Cobalt, Burnt Carmine and little French Blue. White may be added with any of these.

Greyish Lilac.—Cobalt and Brown Madder.

GREENS.

Vivid high-toned Green.—Emerald Green, Emerald Green and Lemon Yellow.

Bright Apple Green.—Emerald Green and little Oxide of Chromium, Emerald Green little Oxide of Chromium and Little Lemon Yellow, Lemon Yellow and little Cobalt.

High-toned transparent Green.—Gamboge and little Cobalt, Cadmium and little Cobalt, Gamboge and little French Blue, Cadmium and little French Blue.

Low-toned transparent Green.—Cadmium Yellow, French Blue and very little Crimson Lake, Lemon Yellow, Cobalt and very little Rose Madder, Cobalt and little Gamboge, Cobalt and little Cadmium Yellow, French Blue and little Gamboge, French Blue and little Cadmium.

Light Opaque Green.—Oxide of Chromium and White.

Deep Opaque Green.—Oxide of Chromium.

BROWNS.

Pure Brown.—Vandyke Brown.

Rich warm Brown.—Vandyke Brown and little Burnt Carmine, or Crimson Lake, Purple Madder and touch of Cadmium Yellow, Vandyke Brown and Brown Madder.

Cold Brown.—Vandyke Brown and Indian Purple.

Yellow Brown.—Indian Red and little Cadmium.

Stone Drab.—Vandyke Brown and White, Yellow Ochre and White.

BLACK.

Dense Black.—Lamp Black.

WHITE.

Pure White.—Chinese White.

GREYS AND NEUTRALS.

Grey.—Black and White.
Pearly Grey.—Black and White and little Cobalt.
Slate Grey.—Black and White and little Crimson Lake, Black and White Indian Red and Cobalt,
Silvery Grey.—Black and White, Cobalt, and Rose Madder.
Clear warm Neutrals for shading.—Orange Vermilion and Cobalt, in various proportions.

Various proportions of colour may be tried, particularly for the greys, neutrals, and quiet compounds, and the most pleasing and suitable should be carefully noted for use.

Brilliancy is obtained by contrast—setting out a light colour on a dark, and also by gradation. Suppose a scarlet over-curling leaf, for example. The whole should be painted in pure orange, with the gentlest possible after-touch of vermilion towards the corner under the curl. When dry, a firm line—not wash—of carmine, passed within the outline on the shade side only of the leaf, will give to the whole the look of a bright scarlet surface, but with an indescribable, superadded charm, that no merely flat colour can possess. If a scarlet berry; pure orange as before, for the first painting, while still rather damp, drop into this, near but not close to the edge furthest from the light, the smallest possible drop of vermilion. When quite dry, finish with a minute globule of white, just where the light is supposed to fall, and the berry will appear glossy.

There are, however, positions in which flat colour is absolutely necessary, and it should be not only flat, but dead—that is, entirely destitute of gloss. In painting grounds, whether of diapers or initials, or for the flowers of later style, all stipple, flocciness, or mottling, should be sedulously avoided. The colour should be moderately thick, yet not viscid, and the passes with the brush made deliberately in one and the same direction, so as to give

to the finished surface the appearance of enamel. Not a wave nor spot should be visible. And even in miniatures or pictures of any kind accompanying the illumination, the work looks far better and more consistent with that bloomy 'mat' surface, than with all the sparkle or intensity of depth afforded by glaze and varnish.

Two of the characteristics of the XIII and XIV styles with which we commence, are:—I. That it is purely surface decoration; there are no thrown shadows, no attempt at imitating solidity or relief in the object selected for ornament. The colours are pure and well-chosen, merely gradated from deep to pale, and sometimes up to pure white. II. The drawing is then done throughout with a *firm, black, glossy* outline which gives it brilliancy, and is further heightened by a thin white hair line edging the black, as seen in all the illustrations, (although hair line is shewn black in them, but white can be painted over after ground colour is laid on). Sometimes this black outline is rather thick, and sometimes fine and delicate, evincing the utmost skill in the management of the pen. Before this lining in, our colours may look dull and hopeless, but the moment we begin to work in the black line, a pleasing effect commences, still more gratifying after the white edging and flowerets are painted —when our work is finished.

In colouring, we should only mix up two or three of the colours that will be most required; as for blue and purple grounds, and an enamel pink and pale blue, and a little scarlet, for which have separate brushes; and as we proceed, say first with blue ground, we must consider that a contrasting colour, such as a pink stem is to be near it, which may be continued pale blue, and then a purple ground will be required; then we must not have two scarlets near each other, nor leave too many white leaves or buds. This is best explained by looking at some illuminations. We must for the meantime get out of our head all other laws and rules for

colouring, and learn the manner in which the mediæval men coloured; they, we shall find, had certain broad principles, but we shall discover also that they were not fettered by them, but to attain variety and to please the eye they despised all formal rules.

We must of course colour blue parts with blue, and purple with purple, &c.; not any different colour over another; and all colouring should be mixed up of the sufficient tone and body to be laid on once, and not in two coats. We should slightly damp our paper or vellum previously (especially for blue parts) by a gentle washing with a soft broad camel hair brush and water, and in a few minutes lay on colour. The general colours of grounds, of borders, and capitals of XII century, are so unlimited in variety as almost to defy description; but in XIII or XIV century MSS. they are principally blue, red-purple, of different tones, and gold; the latter used thoughtfully and sparingly, where it would best tell; and yet in some cases nobly displayed completely on whole ground, round sacred figures, as Plates I and II, or great subjects; such are often diapered with an indented pattern in XIV century work. When a mass of blue ground occurs round a figure, or in a blank space, it is diapered with black lines, see F, Plate II; and Plate V, if purple, with scarlet lake lines, &c., as will be explained under "Diapers."

The ornamental stems, and curling branches, dragons, &c., are generally of a glossy enamel pink, or pale blue, like cobalt and white; the former colour commonly standing out on a deep smalt ground, and the latter on a deep purple ground. Leaves and buds at ends of stems are coloured scarlet, blue, pink, white, and green, like emerald and oxide of chromium mixed; pale buds are sometimes of a yellowish tinge. In some XIII century work, little green was used. All these stems, dragons, &c., are gradated by a darker shade, the dark side has small white hair circles and dots painted thereon, as A, Plate II, &c. Leaves are also gradated, or heightened

with white. Thin stems have generally only a white line on one side to show gradation. Initials or main capitals with their details are treated and gradated in the same way; being either pink or blue; if with a bar as in A, or E, or F, it is painted scarlet for variety, and gradated.

Gold is only used on grounds, nimbi, and rich dresses, border lines, immediately round leaves, also for balls attached to buds, &c., or interspersed on grounds, and for important text, or smaller capitals—never for stems or leaves, except ivy leaves in XIV century.

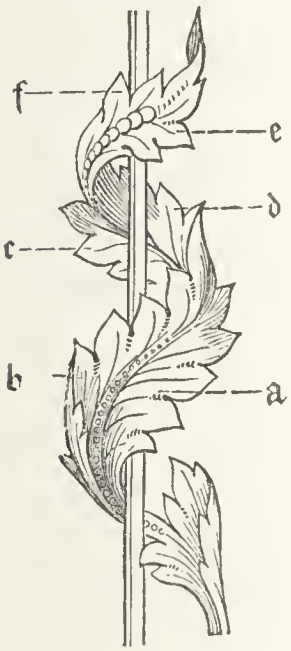
The ivy borders which belong to the XIV century style have no ground colours. Their stems are invariably either pale lilac or pink, or pale blue, with scarlet knots from which the branches spring, or else are of a single line, as in H, of Part V. The leaves are painted in raised gold, in blue, in scarlet, in pink or lilac; all stems, and leaves (excepting gold), being gradated with white, and then finally drawn in with black, leaving the points sharp. Some more information will be given on colouring in a concluding part of this work.

Of a transitional style, we would mention a French MS. Egerton 1070 B. M. for the infinitely changeful character of its colouring.*

The rods used in the simplest borders, which pass merely up the left side of the column of text, (of which there are sometimes two in a page) are of burnished gold, drawn in outline with pen and ink. The foliage is of two colours to each tendril. It is painted in almost flat colour, deepened in some cases on one edge of a leaf. Sometimes a kind of core, pear-shaped, is placed in the bosom of the leaf, and softly shaded; and if there be no difference of depth on the edge, the colour deepens under the curl, as if the ornament were placed in a strong, but somewhat diffused, light. The alternate colours may be used on the right and left of a single leaf,

* See farther description of this MS. in former editions.

still not interfering with the back and front which may vary as before. Thus: the side *a* might be lemon; *b*, pink; *c*, scarlet; *d*, blue; *e*, lemon; *f*, pink, or merely light on one side, dark on the other. Of the rod-ornament, the whole length generally holds about seven of these tendril-like leaves. When the rod takes a serpentine form like a stem, it carries flowers and birds and butterflies, particularly in the eye of each spiral, of endless variety in shape and brilliancy in colour. If going quite round the page, one quarter has one pair or set of colours, another another, a third like the first, and the fourth like the second as in heraldic quarterings.



In Spanish and Italian borders and initials much beauty of colour, in some cases of the highest class, is to be found. We refer for example to B. M. Add. 15,813 and 21,120. The latter is curious for the forms of the great initials.

For the Flemish style of Add. 17,280, the grey is composed of black, white, and a little red of some kind; the blue is French blue and white, the red is vermilion and crimson lake.

A stone-drab ground has the thistle or vine leaves the same colour, finely heightened and outlined with gold, and shaded with rich brown. Deep cast shadows are on the gold These twigs and leaves may be any colour, pea-green, grape violet, &c., modified by white to a bloomy tint. Emerald green leaves are shaded with grey, not green or brown; but other greens have all these shadings. Blue also has grey shading. Red has rich russet.

Initials are all of grey lilac on burnished gold grounds.

Ground colours vary as in preceding style.

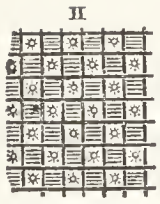
We do not condemn scientific formulas, but in the present state of the *science* of colour, it is rash to say

what is and what is not right, by law. In delicate harmonies, considerable license must be allowed to what is called taste. Whatever the numerical formulas may do in preventing us from utterly disgusting ourselves, we may depend that we shall only attain to excellence in colouring by careful study of beautiful examples. Reynolds's maxim of constant copying was practised by the Italian masters ages before his time; and that it is so still, the hundreds and thousands of studies left by deceased artists testify. Twenty good colour studies, patiently copied, are worth all the formulas in the world.

Diapers.

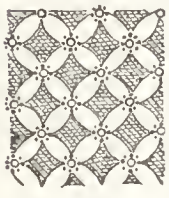
CROSSED patterns or diapers have been employed from the earliest—even Egyptian—times, as important decorative features in buildings, and in woven cloths for hangings and dresses; and during the middle ages were extensively used for similar objects, but for illumination and glass-painting principally. It was asserted in note, p. 2, that an habitual obedience to certain broad rules was transmitted from one generation of artists to another, down to the XIV century. Many of the following diapers, p. 51, in XIII and XIV century MSS., exist in Egyptian sculptures, painted frescos, and metal work, &c., as Nos. I, II, III and IV. No. V is the actual diapered brick pattern of façade of Ducal Palace, Venice; a type exactly similar exists on a fresco from Thebes, and the same is to be found in Berri Bible, and MS. 2,897, British Museum. No. IV is diapered chasing of a bowl from Nineveh; and it exists nearly the same on carved work at Amiens Cathedral, and in XIV century MSS. No. III from a horse-cloth in Ninevite sculpture, is very common in XIV century MSS. also. As a general rule, blue diapers are ruled in glossy black, purple diapers with glossy crimson lake.

II. Black square lining; dark squares blue smalt; stars in vermilion.

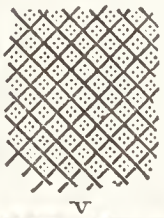


I. Diamond cross lining gold; quarries within, of cobalt blue.

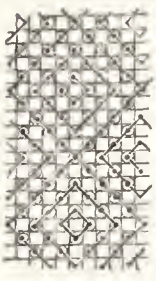
IV. May be a burnished gold ground, and the pattern indented thereon, the cross-hatching being pricked in.



III. Blue ground; diamond black lining; white dotted quatrefoil; on purple ground, crimson lake lining, and cobalt dots.

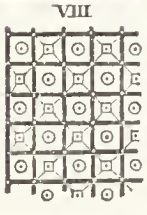


VI. Horizontal and perpendicular lines squared in in black. Inner diamond ruled in pink, with pink circles. Middle diamond blue lines and circles, outer diamond green lines and circles. All dots white, all plain squares gold.

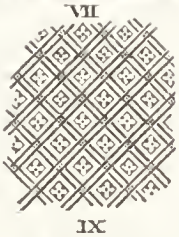


V. Blue ground, ruled in black parallel lines; the dark pattern in gold, or gold ground, and pattern in blue and green.

VIII. Purple ground, squared in with lake, white circles and dots, cobalt inner squares, and white dots, cobalt dots at intersections.



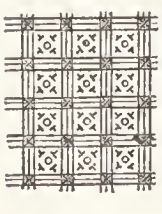
VII. Purple ground; cross bars in gold, with scarlet dots at intersections, quatrefoils in white, and red dot in centre.



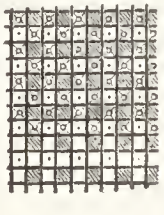
X. Lined black; dark quarries — burnished gold; others smalt with white trident.

IX. Burnished gold ground and indented pattern.

XII. Purple ground, all gold lined, and gold corners and circles burnished.



XI. Blue ground, dark squares gold, white circles and crossings, red dots.



Dark blue ground, gold or white scroll pattern, or gold ground and indented pattern.

Dark purple or blue ground, with gold or white scroll pattern.

Indented pattern on gold ground.

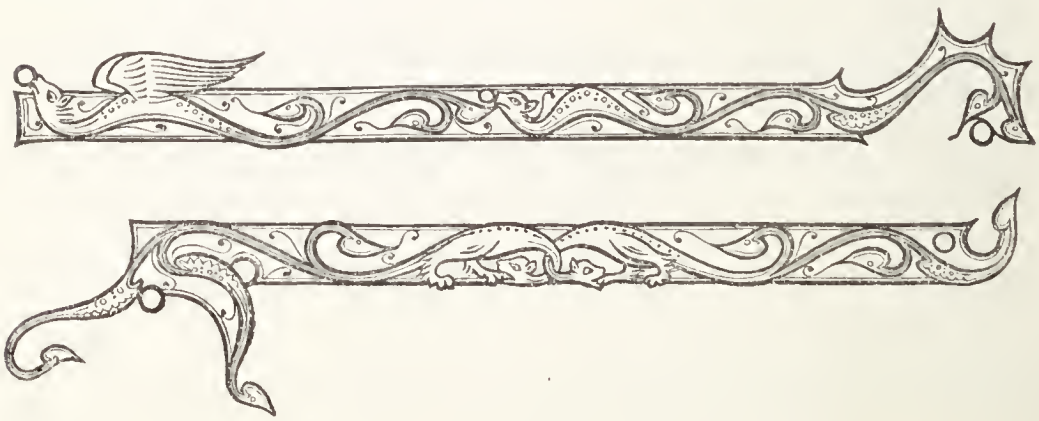
* Some of these may be varied from blue to purple grounds, but must then be finished, with lake lining, &c. I, II, III, VII, VIII and IX, may be used in XIII century work others for XIV. All may be enlarged for bold work.

Line Finishings.

THESE are generally finished as described for borders and initials, and in the same manner as some of the letters 'I' which serve as borders, being in many respects the same, only laid horizontally. In some MSS. line finishings are put in in blue and red line scrolls with a little gold, as p. 24 and Fig. 1, Plate III. Many examples of different styles on grounds are given at ends of chapters.

Having laid on all your colours, except the delicate white-line finishings, you should rub down in about a salt-spoonful of gum water in a small saucer, lamp black and Indian ink from the cakes, until the mixture is almost too thick to write with. You may freshen it by a little gum water, or mix up new ink every three hours. With it, either by a pen, which suits you best, or by the brush, which you should early accustom yourself to, commence to outline your work with a firm flowing line of a requisite thickness, as in illustrations, with much the same intent as a school-boy tries to write a good bold firm large text, not shaky. Take elbow room on your table, and stand to it at a desk nearly as high as your breast; when tired you can sit at the work occasionally. Straight lines should be ruled with a bow pen, and small straight edge.

For the delicate white hair finishing, which is the last process, the smallest brush with short hair is best, a pen clogs up the colour.



Part V.

GILDING.

HAVING already recapitulated the various preparations used in illumination, we will now treat of 'gilding,' which from its peculiar methods of working requires distinct explanation.

Gold Leaf and Shell Gold are the preparations of gold principally used in illumination.

Gold Leaf is the better kind to use, but its manipulation is extremely difficult. For the method of handling this material, during the process of gilding, we cannot do better than adopt the following rules, viz :

"Place the book of gold leaf on a level surface—quietly lift up the top paper, press it back and pass your finger along the 'bend,' if the gold be disturbed and uneven, blow it down smooth, and then with the right hand place it on the side of the leaf (close to the edge and but very little on the surface)—gently lift up the leaf, which will then 'float,' and so hold it that the current of air may waft it in such direc-

tion as will enable you to keep it spread well open—now let it slowly and steadily descend upon your work, whereon blow it down as flat and smooth as you can manage—do not be in a hurry to disengage the 'tip,' but take a piece of soft cotton-wool in your left hand and quietly 'pat' down the gold—then remove the tip.

The gilder's cushion is specially made for cutting gold upon. It is generally about eight inches by five in size, and is made by stretching a piece of soft wash-leather over a piece of board previously covered with baize.—The knife is generally termed a 'gilder's knife,' and is long and flexible.

There is an 'extra thick' gold leaf prepared expressly for illumination, and it is to be recommended as being much more manageable and easier to handle than the ordinary kind. Dentist's Gold can be handled and cut like thin paper, but it has the drawback of being very expensive.

There are two different preparations required for the proper application or working of Gold Leaf, viz: Water Mat Gold Size, and Raising Preparation. The first is used for causing gold leaf to adhere to a surface, and the second for raising an artificial surface on any portion of the work, afterwards to be covered with the leaf. These compositions or 'grounds' can be purchased ready prepared for use, and generally with printed instructions as to mode of application. The latter is often made ready to receive gold leaf, but is sometimes too absorbent, so that having been applied and afterwards wetted, it instantly drinks up the moisture, and refuses to take hold of the leaf. To remedy this, pass over a little white of egg made very thin with pure water.

For 'flat gilding,' with gold leaf, the following method may be adopted.

"Wet a brush (red sable in quill) and rub off plenty of your gold size, with which carefully trace a portion of your pattern, laying on a good body of the size. See that the design has been correctly drawn, and touch again with size any part appearing weak or thin (keeping the surface level). Wait till the size be sticky, when breathe on it so that

its surface may be uniformly damp (not wet), and then on it lay the gold leaf, which touch down lightly with a swan quill camel's hair brush, or a piece of soft wool. Wait till the whole be *thoroughly dry*, when lightly burnish the pattern, and then with a piece of wool carefully rub off the superfluous gold. Finally, burnish the pattern thoroughly."

In very particular work, when it is important that the gilding be unerringly level, it will be advisable, after having traced the pattern with a good body of size, to let it get thoroughly dry. Then level and burnish the surface of the size, and afterwards damp it (with water or diluted white of egg) to receive the leaf.

For 'raised gilding' it will be found advisable as a rule to use gold leaf (though shell-gold will often do very well), and the following directions may be followed.

"The 'raising' or 'size' should be dropped or painted on in coats one after another, letting each coat dry before the next is applied. When a sufficient height—and very little will raise the gold—the gold may be cut. To cut the leaf properly, it should be laid flat, as previously directed, upon the cushion, and the knife-edge laid upon it in the direction the cut is to be made. This will steady the hand. The leaf is then easily and evenly cut, or rather sawn, by drawing the knife smartly but lightly down its edge. The knife-edge must be perfectly even, but not sharp, or it will tear the gold and cut the cushion. A few trials will give the requisite pressure and dexterity. When the pieces are all cut about the required size and shape—clean water, a sable pencil, and a gilding 'tip' should be at hand. Next wet the place for the gold, as far as the piece is to lie—generally a touch of the sable is sufficient, as the water spreads somewhat—and while quite wet, take up the piece of gold with the 'tip' and lay it lightly over. No pressing is required. It will dry flat if properly done, and pressing will damage it, perhaps. All the raising may be gone over in this way by wetting the place and immediately laying on the gold. When dry or thereabouts, the burnisher is gently passed over with a motion like that used in shading with a lead pencil, only in long sweeps—the lighter the better at first. Then dust off the gold."

If this plan does not succeed, the fault will be chiefly in the sizing or raising preparation, as the operations are quite simple throughout.

Here again is another mode, suggestive, and well worth attention.

"After the raising preparation is laid on, and while it is drying, the gold should be cut into portions, ready for laying on. The plan is to cut off, with a pair of sharp scissors, the whole leaf or less if sufficient —paper and gold together—and then, with the gold still lying on the paper, cut through both to the shape and size wanted. This should be a little larger than the actual space to be covered. Then with a sable dipped in water, or diluted white of egg, as the nature of the ground may require, make the raising very wet if it be absorbent—just damp if not—and apply the gold by turning it over from the bit of paper as best may be managed. If skilfully done the gold clings at once, and needs no pressing, and looks best when dry, as pressure damages it and interferes with the burnishing. Lastly, after all has become quite dry—say next day to be sure—apply the burnisher, feeling the way gently until the polish comes."

Various receipts for the preparation of grounds and sizes, and for the method of gilding, are given in old tracts on illumination.

The following from a MSS. Harl. Coll. No. 3,151, will be found very useful, as containing one of the secrets of smooth gilding; and, as far as we know, never before published. We give a summary, the language of the original being very rugged and prolix.

"First with a plumet (fine pen) trace the letter; then the vignettes and images if you make any, and afterwards the portraits, with black ink. Make your size thus. First take chalk, and grind it on a muller till it is small and fine, and temper it with the glaire of an egg, water, and saffron. Mix with discretion so as not to make the size too wet or too stiff. Put the size in the ground or in a moist place for seven days. Stir it once a day. After straining, dry the size, and when dry ply it well. If it does not break it is good, if it break add more water. Next with a pencil of squirrel's tail, lay on a quantity rather substantially, and after that another, and let them dry. When dry, wet it slightly, and engross the letters, &c. with a sharp knife, and smooth the size. If required, set by a fire to dry. When dry, *burnish with a dog's tooth* set in a stick, and *when it is well burnished* and made even, it is ready to lay on the gold and silver. Silver size is made like that for gold except the saffron. Cut the gold with a sharp knife upon a pad made of calf's skin with flocks inside. Gently wet the size, and touch the pencil in the mouth to damp it for taking up the gold. Press down with a hare's tail, or pad of cotton, very slightly upon the size, and, when pressed, thoroughly dry it. If done before noon, it may lie till afternoon. Then burnish it; if you burnish it while damp you will rub off all the gold. It may be dried and heated on the stove, then well burnished again. Do not burnish too long for fear of spoiling. When burnished, take a woollen or cotton cloth and rub away what is not held

by the size—'and now prove thyself by experience, for use and exercise bringeth man to perfection.'"

To 'engross,' as mentioned above, means to rub or pare down the size, and smooth it ready for the burnisher: Ital. Sgrozzare. Size is really an 'assise,' that is, a setting or ground.

The part italicised is somewhat important, the cause of many failures in gilding being that the ground is rough, and the gold is licked off by the burnisher. Another common source of failure is, that the burnishing is attempted before the size is dry. This always ruins the gold.

We should remember then: 1. That the size must be pared and burnished *before* laying on the gold, and: 2. That we are not to burnish at all until the size is perfectly dry.

To Mr. T. G. Goodwin* we are indebted for the following interesting account of gilding as presumed to have been practised by the old illuminators.

"The gilding employed by the old illuminators was of two kinds, flat, and raised or embossed. The former was used for laying a large smooth surface for painting upon, and in many cases even for scrolls and ornaments, but chiefly for shading and putting in the highest lights on such colours as reds, browns, and yellows. The raised gilding was principally used for nimbi, or glories round the heads of saints, for lines, background letters, and small ornaments and leaves.

"This latter kind of gilding it is which is so much admired in all ancient MSS., and the art of which was for so long a time lost. Let us consider then how this was practised by the illuminators of the mediæval times. The first operation is to lay upon the letter or ornament to be so gilded a smooth plaster called Gesso, which is made thus: take equal parts of plaster of Paris and pipeclay reduced to powder; make a strong size of gelatine or fish-glue, mix this with the powder until it forms a stiff paste which may be worked with a brush. Add a little Armenian bole to colour and give richness. Proceed to lay a smooth surface of this Gesso upon your letter, adding gum-water to dilute it, if too stiff. You may raise the letter or ornament to any height you please, only be careful to keep the surface quite smooth and even. When this is dry and hard you may then proceed to size it, that is, to

* The author of the Appendix.

paint it over with a sticky substance to which the gold leaf will adhere. Now we will tell you what was the real size of the mediæval illuminators, and this shall be very serviceable to you. Take equal quantities of gum arabic and gum ammoniac reduced to powder, add half the quantity of Armenian bole, and mix them in a brass or glass mortar with very pure gum water. This will form a thick paste, which you must moisten with your brush when you wish to use it. Upon the ground of Gesso you may now put a tolerably thick coating of this size, and then wait until it be ready to receive the gold leaf. This will generally be in about ten or fifteen minutes after sizing, but you may tell by the touch: if the size be dry and yet stick to the finger when you touch it, it is ready, but if it be not thoroughly dry and smears when touched, it will certainly spoil your gilding. When all is ready, breathe upon the letter, and then, having with a camel or sable hair pencil torn off a piece of gold leaf of the dimensions you wish, apply it softly to the size and it will adhere. Press it down firmly with a silken handkerchief and leave it for a while. Brush it softly with a large dry camel hair pencil to remove superfluous gold. If there be any defective parts, you must touch them with size and re-gild as before. The last operation in gilding is to burnish the gold. This must be done about six or eight hours after gilding, if the weather be fine, but if it be damp or rainy you will have to wait longer. Place a plate of glass or some hard metal beneath the metal you have gilded, to produce a level surface. Be careful to see that your burnisher, which had best be an agate or dog's tooth set in a handle, be perfectly clean and free from dust, and to this end rub it up and down upon a piece of cloth before using. When you use it, move it slowly but with moderate pressure over the gold, turning it round in your hand as you proceed. If you wish to engrave patterns or lines upon the gold, you must use a proper agate graver with a blunt end for this purpose. You will also find a ball of cotton-wool covered with wash-leather very serviceable for removing superfluous pieces of gold. Now observe, with the Gesso you may raise your gilding any height you please; but if you are wise you will not make it of immoderate height, and this because not only will it give your work a tinselly and vain appearance, but also there is danger that the plaster chip. Let then your own good sense and ancient example be your guide.

"The other gilding we mentioned is called flat gilding, and consists of fine gold or rather bronze-powder mixed with sufficient gum water to make it adhere, and laid on with a pencil. To do this only requires neatness and care; even this kind of gilding may be raised if laid upon a ground of Gesso prepared as in embossed gold, but it is better suited for shading hatchings on garments, and scenery, and for very fine gold lines. You may relieve it occasionally by engraving spots and diapers with your graving-tool on the dead surface. This gold powder mixed with red or dark brown forms a very curious and rich pigment, and answers well for a deep ground colour. When mixed with light brown or sap-green it makes a good bronze, and may be heightened with pure gold or shaded in browns."

Shell Gold is very useful for small portions of 'flat' and occasionally of 'raised' gilding. It is a very good substitute for leaf, and is easy of application.—In some old treatises it is the only sort allowed. The following directions may be adopted.

"The portions intended to be gilt should be painted over with proper size or with white of egg well frothed and diluted with a little water. When nearly dry it may again be painted over with shell gold. This, when dry, is burnished with the gentlest possible touch of the burnisher."

For large surfaces of flat gilding, gold paper will be found very useful. It can be obtained ready prepared with a strong solution of glue and sugar on the back, which, when damped, causes the paper to adhere firmly to the surface of the work. When laid down, a piece of smooth paper should be placed on it, and a napkin or the edge of a flat rule firmly passed over.

When a 'white metal' is required, we would recommend shell aluminium as being less liable to tarnish than any other white preparation. These 'shell' compositions have a little water applied to them, and being stirred up with the brush, are then ready for use.

The metallic paints are generally prepared in two bottles, one of powder and the other of liquid, and require to be mixed. The metallic powders and inks are sold ready mixed, and have only to be well shaken up before being used. In all these compositions the rule applies of suffering them to get perfectly dry before burnishing.

Additional Memoranda.

KEEPING in mind, it is hoped, all that has been previously stated, especially in attempts of distinguishing the best styles, and basing your practice on choice examples recommended to you, we may, in concluding, merely add one or two general remarks.

I. That great proficiency can only be attained by studying from good examples, repeatedly and continually, until we have sufficient stock to work upon. It is absurd to think that we can begin to invent or apply ourselves to original composition, before we are possessed of the materials, in the shape of an extensive knowledge of what has been already done, and especially before we have gained sufficient facility of practice. From what we have already noticed we observe :

II. That a careful outline is an imperative necessity, and that the beauty of this outline depends on the flow of its curves, which should be subtle and changeful in their character, and in general, proceeding from the main line ; and that all component parts of a composition, combining border, miniature, or capital, must have some

connecting features in detail. That too much delicacy cannot be bestowed upon the graceful outlining of figures; in expression of force and management of draperies; and also in forms of leaves, buds, and even grotesque animals.

III. That in true illumination the principal features depend on contrast and variety, and are light or relieved on dark grounds, and are gradated by darker or lighter shades of colour. That although science is a great help in the arrangement of colour, nevertheless, *whenever* colours look well together, they are right, whether scientifically so or not, according to the present state of colour science.

IV. That in order to give greater effect to colours, and make them tell, a fine boundary of black and white should be used. If no ground colour is used a black outline is best, not only for the sake of colour, but to give force to the design. On gold, no outline is absolutely required, and a gold outline will harmonize with any ground whatever.

V. That if rich deep compound colour is wanted, it is best produced by mixing opaque with transparent colour, not two transparents which give weakness, nor two opaques which give heaviness of tint.

That to give the bloom to flat grounds, the colours must be paled with white, though never in such quantity as to overpower the after decoration.

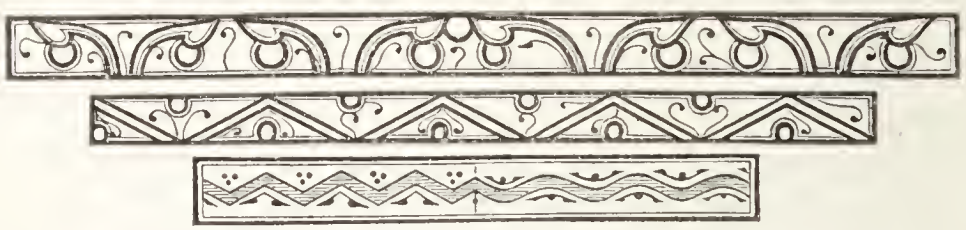
That to give solidity to these grounds, and to preserve fugitive colours from destruction, it was customary with the old illuminators to mix their colours up with glair of egg, more or less thinned with water. This is better than either gum or oil for paper and vellum.

VI. That it is essential to get into cleanly and orderly habits of working. Some artists despise methods, and think it is "artistic" to be slovenly, but you will produce more work, and better work, and save much time and annoyance by good arrangements.

VII. In conclusion, let us remember that for the higher

portions of our art, our best teacher will be Nature, in adapting her fine ever-varying suggestive forms, whether in the human figure, or in graceful drapery; in animals and birds; in flowers and trees, with the lovely colours and beautiful curves from branches and leaves. Sometimes suggestions from such objects strike us most forcibly when least sought for. We may accidentally see a tender expression of face, a graceful fold of drapery, or a fine curve on a hound's back, or on neck of a swan or dove, or in a branch of ivy or a leaf, or leaning over of a flower, which we should retain in our memory, or note down; for imagination may not be so strong as to supply these impressions unless studied and sketched from nature.

But in these things, let us not forget that experience comes by practice and by copying many examples, to which must be added patience, careful observation, and "taking notes."



Appendix.

BY T. G. GOODWIN, B.A.

LANDSCAPE, FIGURE, STYLES, COPYING AND DESIGN.

YOUNG or inexperienced learners, earnest in perfecting themselves in the Art of Illumination, may reasonably be supposed to seek information upon the character of Mediæval Landscape and Figures, as applied to design—which we will endeavour to explain.

The unsatisfactory character of most modern illuminations appears mainly to result from the neglect of certain broad rules of composition,* belonging equally to all Arts, and never transgressed without lamentable failure and disappointment.

* It may be justly added also, from students trusting to modern weak published designs, rather than studying the excellent ancient examples for themselves.

It will, therefore, be of importance to impress upon the pupil a few simple rules, which may to some extent serve to keep him from like mistakes.

Landscape.

TO give you elementary instruction and exercises in this branch of the art, is not my intention, nor will my limits allow me, even if my inclination led me, to discuss the principles on which landscapes and figures must be drawn. But supposing you to have already acquired some degree of proficiency in this art, and to possess a correct knowledge of drawing and colouring, from the many excellent works* that already exist on this subject; I shall proceed to lay before you what I believe to be the peculiar characteristics of the paintings we find adorning the pages of manuscripts, more especially such as relate to their principles of shadings, and the tints most frequently used. It will at once be seen how very great is the difference between a landscape painted with transparent and one painted with opaque colour, that is, colour mixed with Chinese white. By the latter process, colours are obtained firmer, purer, and brighter in tint than it is possible to effect with transparent colours. It is no slight gain also to be able to strike one colour, even if lighter, over another, as by this means very subtle and delicate effects are produced. It must, however, always be borne in mind that the upper tint must itself be pure, that is, unmixed.

Let us begin then in an orderly manner to consider the points in an illuminated landscape, and first, the sky. There is a wonderful sameness perceivable in all the mediæval skies. They are generally a broad, open expanse of blue, delicately graduated, fading into white

* Vide J. D. Harding's "Elementary Art," Winsor and Newton.

down to the horizon, and broken with a few occasional wreaths of cloud, the lights of which are put in white, and the shaded parts either in darker ultramarine or indigo.* The rays of the sun, stars, or meteors, are always represented by actual flat gilding, which has a very beautiful appearance. Skies when masterly and gently graduated, are almost always the best part of the landscape, and have an inexpressibly calm and soothing appearance.

Mountains and rocks were occasionally given in somewhat arbitrary colours, but if in the extreme distance, were picked out in dark blue and white. The lights, especially on rugged cliffs and such places, were inserted in gold. Houses, towns, and buildings in the distance, we find generally softly pencilled in with a dark outline, so as to stand in bold relief against the pale blue sky. Lilac too is a favourite colour for distant features. For trees, the most common colours were a dark emerald, sap, and cobalt green, indigo being much used for shades, while for grass, emerald and green bice are most often found, and the tufts of grass expressed in white or yellow. All these, however, are by no means intended for rules, as they can only be learnt by long and careful examination of MSS. of different dates.†

Figure.

PAINTING figures requires a course somewhat similar to the foregoing. The faces, hands, and flesh generally, after being first sketched and outlined with a pen and ink, were either elaborately finished in solid colours, with much shading and stippling, or slightly tinted

* In XII, XIII, XIV and XV century MSS., clouds were painted in a rounded zig-zag white shaded form. This may be seen (but faintly in such small space) in letter A, Plate II and illustration at p. 71. The diapered backgrounds of letters and miniatures are conventionalized treatments of unbroken skies, or hangings.

† See "Modern Painters," Vols. III and IV, for some useful instruction and illustrations on the mediæval treatment of skies, rocks, trees, &c.

and the features put in brown; the pure surface of the vellum was left for the flesh, but shaded with a brown heightened with white. But in all MSS. of the best date, that is from about 1250 to the end of the fourteenth century, you will find the utmost delicacy in delineation, and tenderness in colouring faces.* There is every certainty that in most cases they were either copied from portraits already in existence, or from the personages themselves, whom the illuminator wished to represent.

Very elaborate and beautiful also were the costumes, and the general disposition and flow of drapery cannot be too much studied or followed. The many heraldic bearings, so common upon the dresses of that period, were all delineated with the utmost accuracy and finish; the artists of those days evidently took great pleasure in elaborate patterns and diapers on garments, and displayed the highest amount of patience in the labour bestowed thereupon.† In a word, and it is a fact which you cannot dwell upon too much, there is nothing like slovenliness or niggardliness to be found in the work of the best periods. Labour was given cheerfully and ungrudgingly, and the artist's heart and soul were in his work. How different is this from those later times, when first the type and then the border itself were printed by machinery, and then left to be coloured by hand!

Doubtless, much of the brilliancy of a mediæval miniature is owing to the bright gold hatchings and shading which adorn trees, architecture, and costume. To prove this, try to paint a miniature without the aid of these and see what the effect would be. But observe, do not run into the other extreme, and gild your pictures all

* By close examination of many MSS. of that period, the whole head is found to be painted in with white on the vellum, and only the cheeks touched with rose colour. The eyes, nose and mouth are delicately and masterly drawn in, and the hair so skilfully as almost to be inimitable.

† Admirably and most variedly delineated in the Berri Bible, and 2897, British Museum.

over, for your gold should be used with the greatest care, and never but with a special end. Try to make its force felt and understood, for this will show its true value.

We must bear in mind that the mediæval illuminator painted in subjection to a certain set of conventional ideas which were handed down from age to age. This will account in a measure for the great similarity in works of this kind. Thus, there was a certain type of an angel, another of a prophet, another of a martyr while the numerous emblems and accessories of that nature, which were introduced, naturally tied down the painter to one style.

Now, I do not mean to say that their landscape or figure drawing is in all respects to be literally followed in these days, but I do most decidedly assert that it is by no means to be altogether rejected or despised as something barbarous, but that upon it we must found our practice, if we wish to illuminate successfully. Rude and ill-drawn in many respects it often was, the perspective was frequently absurd; and nothing is easier than for persons *who could not imitate its beauties to ridicule its defects.* And it is these beauties we must study—these defects we must avoid. I would not have you, in your practice of illumination, lay aside one single true principle of drawing, or relinquish one single improvement in mechanical helps which has been discovered; I would not have you paint with anything less than your very best in knowledge, time, and care, nor would I have you voluntarily paint in a manner which you inwardly feel to be grotesque and absurd. No; give your best work; but do not despise the labours of others, and try if you can to imitate their many beauties. I will maintain that there is more true celestial beauty in an angel clothed and represented as Angelico has his angels, than in a naked sprawling cupid kicking in the midst of flowers and fruits, which in the days of the Renaissance passed for an

inhabitant of heaven; and that there was at least as much propriety in painting the Blessed Virgin, that Holy Maid, with her glowing nimbus, and the colours which have of old been appropriated to her, as in portraying her as a modern young lady decked in white satin, and with the gaudy decorations of this world's invention.

For purity of sentiment, simple severity of treatment, and tenderness of execution, the MSS. of the XIII and XIV century are unrivalled, and it is to these that we must look for models and guides. Make it your rule then to follow them in all points which do not actually offend against the rules of nature, and those which the requirements of Art demand, and, believe me, you cannot go far wrong.

Before I leave the subject of figure drawing, I would strongly recommend all who intend applying it to illumination, to study and endeavour to become acquainted with the proper emblems of the saints, and such other minutiæ as show an accurate and painstaking mind. Believe me, you will not regret this, nor, indeed any other worthily bestowed labour.

Styles.

LET us now advance, first to copying a page of some MS., and then, as I trust you will some day do, to design one in the style we may fix upon as the most beautiful and truthful. But first, I must detain you a few minutes with a brief notice of the various styles, and the order in which they succeed each other.

No one who has carefully considered the subject can have failed to remark how exactly the advance and development of illumination kept pace with that of

architecture. Nor is this surprising, when we reflect that in the Middle Ages the practice of the various branches of Art was generally united in one person, and that the same man was frequently illuminator, artist, sculptor, and architect.* It is not surprising then that we find the same characteristics in ornamental detail and general effect exhibited in the MSS. and architecture of the early and Middle Ages, or that one idea is carried out in each. I shall therefore divide the styles of illumination into periods contemporaneous with the various developments of architecture, and if you will take the trouble to examine carefully each style as we proceed, and mutually to compare them, I think that you will recognize the truth of my assertion.

The first style I shall notice, is that which prevailed more or less from the VIII to the middle of the XII centuries. I say "more or less," because the gradations from the Byzantine through the Anglo-Saxon and Anglo-Norman Schools to the Transitional style, which immediately preceded the early English, are very decided, and in some instances require very minute examination to trace any connecting link between them. Still, just as in the architecture of this date there is to a great extent the same characteristics, so is it with the illuminations. The rude but intricate and involved foliage, frequently mingled with grotesque and monstrous heads of figures, which form so great a part of the architectural decoration of this period, is accurately reproduced in the illuminations, indeed, many of the ornaments of capitals and mouldings seem taken from the pages of a MS. Again, the leading features of the circular and segmental arches are largely employed in MS. decoration, and all the characteristics of grotesqueness and somewhat heavy

* If readers have seen the "Sketch-book of Villars d'Honnecourt," an architect of the XIII century, edited by Professor Willis, they will see that his style of drawing is the same as the contemporary style of drawing in illumination and glass-painting.

grandeur, are to be found more prominently here than anywhere else, and at once prove the connecting link between two Arts.

The style called Semi-Norman or Transitional appears to have flourished during the latter half of the XII century, at which time a decided change is perceptible in the illuminations. The solidity of the former style is gradually exchanged for a lighter and more elegant taste, corresponding very nearly to the change effected at that time in architecture by the use of intersecting semi-circular arches, and of the lancet form. The grotesque animals in initial letters are by degrees exchanged for a broad entwisted foliage, in which, however, they were occasionally allowed to break through. The colouring of this period is somewhat lighter and more brilliant. Altogether there is a decided advance to the delicacy and beauty of the next, or first pointed, period.

Again, during the XIII century, illumination and architecture advance hand in hand. It is impossible for any one who has at all studied either the MSS., or the buildings of this period, not to remark the great similarity in general effect. In architecture we find bold and deep mouldings, severely pointed windows and arches, and simple but stiff foliage, in which the stalk is made a very prominent object. Just so in illumination, the broad foliage of former styles is exchanged for interlacing stalks and foliage, a combination which, though most elegant in itself, has all the stiffness and want of elasticity which is to be found in sculpture. Exact parallels too may be found in the pages of XIII century MSS. to dog-tooth mouldings, and to trefoil forms and crockets —all of which seem to have made their first appearance at this time.

Again, as we find the purest and most beautiful architecture existing from the latter part of the XIII century, when the first was gradually merging into the second pointed style, to the middle of the XIV, when it began to lose its

power, and decline into the corrupt luxuriance of the xv or third pointed—just in like manner the most exquisite specimens of illumination and the greatest illuminators, including Giotto, Angelico, and Frederigo d'Agobbio, are to be found. Purity of conception, grace in design, beauty of colour, and inimitable delicacy in execution, stamp the Art of this period, and render it in all its branches the most valuable guide for students. You cannot dwell too much on, or study the MSS. of this date too eagerly. Embrace every opportunity of seeing or copying them, and this trustfully and enthusiastically. I shall reserve what more I have to say on this period until I come to speak of Design.

The gradual corruption and decline of the xv century architecture is well known, as well as its subsequent overthrow by the so-called Revival of the Classical Styles. A change so great as this, which infected nearly all Europe, could not, of course, overlook the MSS. and illuminations, and we soon find the pestilential influence extending itself through their pages. It is, however, by degrees that all evil works, and so in many MSS. it is scarcely perceptible. How-

ever, in time the end came, and illumination over-burdened with so-called classical conceits and inventions, which it had learnt and copied from the degraded Art of the day, was itself deserted in the end by its treacherous ally, and finally flung away as one of the relics of the barbarous ages which it was the boast of the Renaissance that it came to destroy.

Copying.

UPPOSING the design to be copied, to belong to a MS. of the XIV century or thereabouts. First having cut a piece of vellum, (if you intend to use vellum,) the size the page is to be, prepare it by rubbing it with pounce. Then, having stretched it out upon a board, rule very lightly the lines for the margin, type, and initial letter. If the border be open, that is, upon a white ground, as most of this period were, the outer marginal line will have to be erased, so that it had better only be ruled in pencil, but your other lines may be ruled with light Indian ink, using, of course, a proper drawing pen.

You will next proceed to print in the type proper to the date, sketching the capitals, which you will finish afterwards. The next thing to be done is to copy the large initial letter, which you must do with great care, testing its accuracy by a tracing, and finally rendering its outline permanent by Indian ink and a pen. If there is to be any picture, you will sketch it in with pen and ink. You cannot be too delicate in your outline.

Last of all you will copy the border, and that in the following way. Fix your eye upon some prominent portion of the border in your copy, and having ascertained its exact position and dimensions, proceed to mark it out

upon the surface of your vellum. Measure again the distance from this to the next most prominent feature, and so on in like manner until you have all the most important parts fixed in their proper places.

Now advance to the subordinate ornamental detail and gradually fill that in, dividing your work into small portions and taking the greatest care to have all correct. Do not rest till you have a literal facsimile of the original, and then fix it with diluted Indian ink outlines.

You may now proceed to colour. First of all observe that if the vellum be at all greasy, you had better mix a little liquid ox-gall and water with your colours, which will enable you to paint with ease and certainty. You must commence by applying all the gilding throughout the page first, as otherwise you would rub your colours when you began to burnish. You may then finish the initial letter, using your colours as already shown you. Next begin to colour the border, applying one tint wherever it is wanted all through it, then finishing the next, and so on until you have all the colours laid on their proper places. These you will proceed to shade and ornament in solid Chinese white or gold; any little figures or grotesques you may now complete, including of course the terminal line, generally of gold and colour, which encloses the type. When you have all these quite finished and really accurate, both in shape and colour, if there be a picture you may advance to that, but if not, you will put in any dots of colour or flat gold which may happen to adorn the background.

This will conclude the operation of copying, and you may finally erase delicately with bread any spots or marks which have occurred in the course of your drawing.

If you are diligent, you will make many such copies as these to keep by you for reference, taking care to ascertain and attach to them their proper date, which will much enhance their value. You will also find fac-

similes of small details copied into a note-book of great service.

Design.

DESIGN of a proper kind, the reader need not be told, is of all the aims of art, that which is the most difficult, and in which skill is always desirable.

The first thing which appears necessary to do, is to fix upon some already existing style of illumination to serve as a basis for any intended developments. Of course this style must naturally be the best and purest, and that is, as I have often said before, and as I firmly believe, that which prevailed from the middle of the XIII to the end of the XIV century. But, perhaps, you will ask why I say so much in favour of illuminations of this period, and it is but fair that I should give you my reasons for so doing, which are these.

The illuminations of this time appear to me to fulfil perfectly the purposes for which they were designed, and the conditions under which they ought to be executed. The ornament is strictly connected with the construction, which you will see is one of the most important principles. There is nothing forced or overburdened in the introduction of ornamental detail, and in itself it is of the purest and simplest type and guided by a healthy conventionalism of nature. You will find no obtrusiveness of individual detail, but all tends to form one harmonious whole, which is wonderfully suited for the purpose for which it was intended.

Assuming then the acceptation of this style, I will now proceed to consider what I think to be the great principles on which design as applied to illuminations must be conducted. The first is, that *ornament should spring from the necessity of construction*, in other words that there should be

a good and sufficient reason for introducing it. Now the "necessity" of a page is without doubt the terminal line, that is, the line which confines the type. Our ornament therefore must either spring from or in some way identify itself with this line. Now in the early times the terminal line was itself the border and was consequently broad and much ornamented, so we find Saxon MSS. written under semi-circular arches. Next the initial letter was carried all down the page, another application of the same idea, and lastly both initial and all other ornamental detail immediately sprung from this line and connected themselves with it. But whenever the border is entirely detached from this line it is wrong both in itself and its tendencies. Make it your invariable rule then not to detach your ornament from your construction, but to render the latter as beautiful as you possibly can.

But you will ask of what nature ornament is to be, and this leads us to the second rule, that *ornamentation must consist of conventionalized representation of natural objects.** All true beauty consists in the representation of, or is derived

* Students must be puzzled for a reason for the sharp prickly edgings round curved stems, especially in XIII century work, and in the "ivy borders, as in Plates II, III, IV, and indeed in almost all. In a previous note, it was stated, that the XIII century illuminator was content to give us suggestive design from nature's beautiful forms. I know not where the ancient artist got this prickly design, but if you pick up an old hard dried thorn leaf, like Fig. 3, Plate II and note the fine central curve-vein in it, and can see that it is beautiful, you may ask yourself, how shall I apply this in some design? It might do as a stem, like an ivy stem, and a bud at end; but then, I want all these fine out and in curves with the sharp points—these shall form a kind of background. Study it closer, or turn it round and you will see the leaf's edges have crumpled over and left a white edging which is not unlike the delicate hair line within the black. To carry it farther, make white curved lines in harmony with the great main vein to answer for the small thread veins of the leaf, and you conventionalize it in *form* to Fig. 4, Plate II. Then to conventionalize the *colour* you make the stem pink on a blue or gold ground, or pale blue on purple or gold. Keeping the fine first suggestive curve in view as a stem or branch, why not fill it up by a bit of fun, and paint the portrait of the favourite turnspit dog on it, or a crow, or a rabbit, or a monkey, or some fantastic imaginary being?

from, natural objects. To this rule there is no exception. But nature may be represented in two ways, either by realizing her as far as our means will possibly allow, or by conventionalism. In realism, we endeavour to obtain a literal copy of the object to be represented and set no bounds to our pursuit of this. In conventionalism, we beforehand arrange certain limits at which to stop, and then get as much of nature as we can within those limits.

Now the reasons why the former system, as applied to illumination, is wrong, appear to be these. *First.*—Flowers and leaves may be portrayed in a page in three different ways—as a wreath disconnected from the marginal line, or as springing from it, or lastly in the shape of single flowers or groups of flowers spotted over the page. The first and third of these ways are excluded by the rule which directs all ornament to proceed from the terminal line, even if they were admissable otherwise, which they are not. The second condition of the wreath then is left. But how is this wreath, upon which you have expended the greatest care to bring it to an exact resemblance of nature, to be supported, in fact what does it do there? If we are to be perfectly natural we must assign it some support, as wreaths are not wont to hang self supported in vacuity. Unless you are prepared to encounter all the elaboracies of a back-ground, and that too of a probable kind, the unhappy wreath both figuratively and literally falls to the ground, for of course the marginal line itself cannot afford any support consistently with the natural principles we are supposed to advocate. *Secondly.*—Absolute realism of foliage and flowers would after all reduce illumination to simple flower painting. By using the word "reduce," I do not mean anything against the art of flower painting, on the contrary, it is most beautiful *in its proper place.* Again, if we may not stop short in our absolute representation of nature, we cannot introduce arbitrary forms such as

scrolls and grotesque ornaments consistently with our principles. *Thirdly.*—A wreath or arrangement of natural flowers should be wanting in that repose which we must endeavour to attain. There would be a struggle among the details for prominency which would end in utterly destroying all feeling of repose, and, distracting the attention entirely from the type, would give an undue preeminency to the border. For all these reasons then we must conclude against naturalism.

Now in conventionalism it is to a great extent optional how far you will realize your flowers or leaves. You may do it more or less as you feel the occasion requires. The principle appears to be to seize upon the leading characteristics of the flower you wish to represent, and then to add as much of the rest as you can consistently with your subject. Thus, you may either represent a rose as an arrangement of five leaves of a certain shape and colour round a yellow or gold central spot—as was the general mediæval type—or you may go somewhat nearer the reality and add a few more petals, &c., so as to bring it to a closer resemblance. You must arrange this with yourself, but as a rule observe that the more you realize any flower the more you must proportionably increase the quantity of conventional ornament around it, so as to make it evident that you had voluntarily set yourself limits which you did not choose to pass. If you try to regard the flowers you wish to introduce as so many brilliant bits of colour to be arranged as best may suit your design, this idea will preserve you from any mawkish sentimentality, and will keep up in you a healthy and vigorous conventionalism.

While I am on this subject, I will take the opportunity to advise you to *make great use of leaves* in your designs. Wonderful and perfect as all nature's work is, yet it seems as if the stamp of perfection and divine beauty were more strongly impressed on leaves than on any other of her productions. The

thousand changing forms of beauty with which she clothes the woods, the banks, and the very ground we tread on, ought to be to all, but especially to lovers of beauty and truth, objects of the purest joy and delight. Make very frequent use of them in designing, for they ever have been sources of the best and most heavenly beauty. Remember always that in painting them it is of *as much importance to have the form and outline quite right and true*, as to imitate or approach their varying colours. Remember also that their power will be better felt by a somewhat sparing though a constant use of them, I mean as regards not over-crowding your page, so that though you may habitually employ many leaves, you will have but few of each.

Play your flowers and leaves about boldly and freely, and put them in, like bright gems of colour, just as you need them. Let your gold scroll and branch work spring out boldly from the terminal line and at once show its connexion with it.* If you want to introduce any animals or birds, as for the sake of grotesqueness you ought to do, do not trouble yourself too much about their species, or try to count all the spots on a leopard's coat before you paint it. Let them tell their own tale simply and boldly, and it will not matter that they are not anatomically exact zoological specimens. Do not, however, go to the other extreme and violate nature's laws altogether, as this, I firmly believe, is never allowable.

The third and last rule of design is, *that there should be a general purpose and meaning running throughout the ornamental detail.* You should endeavour to carry out some idea in each border, and to this end should reflect well, first what idea you wish to convey, next how and by what means you may best convey it. I will not say that your meaning will at once be plain to every one, nor indeed is it likely to be so to more than a few, but still the working

* As in borders of Plates IV and VI. Letter H, Plate V, and other illustrations.

with a deliberate idea in your mind will give a unity and a completeness to your design, which will entirely be wanting to one worked out at random, or with a view only to prettiness—the most noxious idea it is possible to conceive, and the rock upon which nearly all modern illuminators make shipwreck. Accustom yourself to ask, not "is this pretty?" but, is it "*right?*" and this habit will, I think, be a safeguard to you.

We have now considered what, I believe, are the principles of design as applied to this Art. There are, it is true, many other points on which I could speak, but as my space will not allow it, I have chosen those which are the most important, and against which there is to beginners the greatest temptation to err. Careful study of the best MSS. you have any opportunity of seeing, must be your guide on other points. But as an encouragement let me tell you, that if you have any talent for design, and will take the trouble diligently to *think* over the rules I have given, and try them by such XIV century examples as may fall in your way, I do not think that you can go wrong in any material point. Differences of opinion and taste there must always be; but as long as we grasp the truth and resolutely cling to our landmarks, our steps cannot go far astray.

Practical Notes.

BY

J. J. LAING.

DOUBTLESS readers will think that this Manual is a true example that 'of making books there is no end.' But with a view towards rendering it as efficient as possible, and of furnishing instruction in the best methods of practical working in the Art of Illumination, the reviser, as expressly desired, adds a few concise notes from his own system of working, as applicable to XIII and XIV century syles—information which perhaps may prove useful in addition to the instruction so ably given by Messrs. Bradley and Goodwin.

Paper or Vellum.

IF the piece of work to be done is to be on paper or vellum, larger than imperial 8vo., and is to be coloured, it should be damped and stretched on a small drawing board. Damp freely the worst side of the vellum, or that side of the paper through which you read the maker's name reversed, with a broad flat brush and water, (do not rub it with a sponge) ; wait till the damp gloss disappears, and then turn the paper on the board, (the damp side being under) and quickly apply a little fine warm glue to the edge of the paper, about quarter of an inch broad, first on two long sides and then on top and bottom, and rub down with a paper cutter, taking care that the paper sticks to the board. Then give all the surface a slight wash with water tinctured with a few drops of ox-gall, and leave it to dry, but away from the fire, and in about two hours it will be ready for use. Thick Bristol boards may not require stretching—thin may. In every case, this damping at least is always better for colour. Vellum and solid books of drawing paper can be had ready stretched.

Sketching and Tracing.

OF course, it is supposed that you can draw a little before you attempt illumination. This is the more requisite, as in our Public libraries no tracing from coloured MSS. is allowed, but they must be copied through glass cases—so the sooner you begin to draw carefully the better. Under Part III, "How to set to work," are given preliminary instructions, which need not be repeated here. One leading rule in copy-

ing is to judge of the quantity or form of one piece of colour contained within the lines. If you are allowed to measure on a slip of paper the height and width of a piece you wish to copy, then take the distance of ruled lines, or count how many ruled lines are within margin, and thus you have a scale to go by, as in Plate VII, where the eighth line gives lower line of 'B;' sixth line, top of chorister's head; a little more than sixth line from bottom, gives top of monkey's head; and end of right margin line gives the bottom knot of branch; and then fill in the intervening parts after fixing these landmarks as it were. By using these ruling lines as a scale, larger or smaller, you might make a true proportioned drawing of any size. On vellum and fine paper, you should sketch with an HH pencil very lightly—do not erase any mistake if colour is to go above it—but if not, efface it gently with a knife or eraser, not with water, or Indian rubber, or bread, which the two latter may do, however, on paper or Bristol board—water leaves a dull blot unless the whole surface has been damped.

Tracing, when you have opportunity, is a simple process, and should be carefully done with a sharp H pencil. Small parts such as heads, &c., should not have all the minutiæ traced, but should be sketched apart larger on your tracing paper.

Transferring.

FIX your tracing paper by a pin-head size drop of gum water to your vellum or paper at two or three corners near or beyond margin, so as to leave no blur. Then lay your transfer paper (black I find best, and less greasy than red) beneath it, and trace over your drawing, not too hard, with ivory tracer, lifting it up to see if you are doing it right. If the tracing is indistinct over the black paper, slip a leaf

of *thin* Indian post paper between the black and the transparent papers. Before removing the tracing, see that all is traced in correctly.

Colouring in Masses or Grounds.

GENERALLY in XII, XIII, and early XIV century work, you will find few colours used. Smalt, and red-purple, are used in large quantities in backgrounds and dresses, (gold only rarely); scarlet, green, white, cobalt and pink ink, or pale rose colour, very seldom; yellow in small quantities. So it was in good glass painting of this date. In later styles, yellow, indifferent greens, and reds, were used in masses, and gold for MSS. was used lavishly, and so illuminations became gaudy.

To match a colour we should paint a little on a slip of paper, and compare it with a part of the copy, shutting out from consideration all other colours and effects, so as to make our blue like the original, without its neighbouring purple and black outline and white veining, all of which alter its first effect.

In mixing up the colours, it would be advisable to adopt the plan of never dipping a brush into the gallipots of colour, if these are used, but cutting a small quantity out with a knife, and mixing it with water on your slab or palette, always cleansing your knife thereafter—thus keeping the colours pure, and not wasting the points of brushes.

Mix up two or three of the principal colours at once, such as the blue and red-purple, and scarlet, as then they have more time to dissolve thoroughly; and every time you take up any colour, stir and mix it well.

Be provided with at least four brushes, and two glasses of water, one to wash brushes in, the other to supply clean water.

BLUE FOR GROUNDS.—All parts to be blue are the

better for an additional slight wash of water, as blue is granulous and most difficult to manage. It should always be mixed with a little Chinese white, and very little gum—very little, so as to give *no* gloss. Smalt or ultramarine, or both mixed, is the nearest approach to the XIII and XIV century blue for grounds. Finish in all blue parts of the ground throughout the whole drawing.

PURPLE FOR GROUNDS.—It has been previously stated in a note at p. 12, Part I, that of all colours, purple is the most puzzling to match, from its varied tones. One good purple you may compound with purple-lake, a little orange and Chinese white; a touch of carmine or scarlet lake may be required. Sometimes the ground is of a uniform tone, at other times as if a glossy scarlet lake or orange had been dashed here and there on the wet colour—thus making it cloudy, as in 'Vegetius' MS. Occasionally pink madder or brown madder may be needed to make up the right colour.

Blue and purple diapers have their ground colours of the same tone as is mixed up for other grounds that have no diapers, although they may appear paler; which is by reason of the effect of the netted work.

When you see a fine rich purple, you should endeavour to fix it in your memory, noting it as like the 'Vegetius' cloudy purple; or MS. 17,341 carmine purple; or the pink-purple of St. Dunstan MS., because you may not have your colours by you to mix up a certain purple, and a description may have to suffice.

In working with these or any large masses of colour, lay your board flat and do not make long strokes with the brush, because the lower part of the stroke may get dry before your wet tint comes down to it from the top, but work the colour in quickly, keeping it all moist or floating.

GOLD.—Some illuminators advise that the gold should be laid on before all colouring, so as to prevent glazing of other colours by burnishing; but if you look at ancient MSS., you will see that the gold was almost the

last process, because the finished black lining in some parts is accidentally smeared over with gold or gold leaf, which was done by the special "gilder." By burnishing your paper near the gold before other colours are laid on, the surface will be smoothed, but the glazing is immaterial, and soon disappears. Avoid, however, glazing the parts of vellum or paper which will not have any colour.

As full instructions have already been given in preceding part of this work on the different methods of using gold, it would be almost a useless repetition to add anything here. We may mention, however, that the application of gold requires long and patient practice. For general illuminations, shell-gold is recommended in preference to the troublesome work of gold leaf. All gold, whether flat or raised, is the better for a composition underneath to hold the gold. A good method is to paint on first some water gold mat size, over all portions to be gilded, then while this is sticky, or damp from your breathing on it, to lay on the raising ground, (keeping the board flat) in one uniform layer; and after allowing it to dry for an hour, to scrape off gently any grits with your eraser, and then apply the shell-gold. It is not advisable to raise gold too much, as is the rage. Many MSS. appear to have raised gold when it is only the vellum with a slight under composition, puffed up by the friction of burnishing. The stems, or leaves and figures with gold grounds, by right should be more relieved than the gold. But nimbi, crowns, balls of gold, and seats, narrow border bars, &c., should be raised. The shell-gold should be well mixed up with a brush with but a few drops of water:—the largest shell may contain five or six, a small shell three drops. In applying it, do not wash the brush up and down overmuch, else you stir up the raising composition, and then it becomes with the gold only gold mud. But gently tint it on with a soft camel hair pencil. If it gets bright in a

minute, it will succeed. Do not put on one wash or coat of gold over another—if not right at the first, it will not mend easily. You must practice more: it would not take long to tell what this practice consists of, but it includes noting if your composition ground has been sufficiently dry, and if it was a fair or a wet day, or the room cold or warm, and if you had mixed your shell-gold sufficiently, and not made it too watery, or laid it on too freely.

Burnishing.

CHOOSE a sharp or a broad burnisher as convenient. The success of burnishing results from experience or practice, and is influenced by the heat of the room drying the gold quickly or slowly: but generally by the time you may have gone over all the gold parts down to the bottom of a page, the first gilded part will be dry for burnishing—this you may try gently with the burnisher, and if it glides about easily, it is ready. The gold should not be too dry, for if slightly damp it adheres to the composition better. Indenting a pattern on gold is best done by the point of an ivory tracer, or by a thick darning needle. The indented lines may be drawn with the worn point of a penknife, not too sharp to cut. Some gold grounds, as in background of 'B,' Plate VII, are first of all burnished, and then a pattern as the quatrefoil is painted over with shell-gold, and left dead or unburnished.

Note.—All gold should be burnished before any green, (especially emerald or oxide of chromium) is painted, as these, from the mineral in them, scratch and impede the burnisher.

Detail Colouring.

THE reader will please bear in mind that the main portion of these notes applies to XIII and XIV century illumination. Also that, as previously stated, beauty of colour depends greatly on setting out one colour, on a different one, as the *pale* blue stem or leaf on a *deep* purple, or sometimes gold, or even on a *dark* blue ground, or pale pink or lilac leaf or stem, or blue or deep purple. But we never have a stem or leaf darker than the background.

STEMS.—These are invariably lilac or pink, or pale blue, the former made up by adding more white and gum to the purple already described, when it becomes thick and glossy like an enamel body colour; the latter (pale blue), by adding more white and very little gum to the smalt ground colour, or using cobalt blue and white. The thicker parts of stems with the fret work thereon, have one side shaded darker with a little purple or some smalt, and thus better relieve the minute white circles and dots; the zig-zag on outer edging of these parts is like the edging of strawberry or bramble leaves, sometimes sharp, sometimes rounded. All these stems have a white line on side to heighten light, but this, and indeed all white finishings, should be put on after the black lining. The same processes are adopted for the XIV century ivy stems, which have no backgrounds.

LEAVES.—The above two colours (lilac and pale blue) are used also in some leaves, shaded darker with purple and sienna tint for the lilac, and smalt for the pale blue, either from centre or from points of leaf. Some leaves are painted with orange chrome, and others are coloured with emerald green and a little oxide of chromium mixed;

and some with white, all shaded darker in same way as for lilac and blue—the white being done with pale grey, blue, or pale sienna, (the white not being the mere paper or vellum surface, but solid colour.) Buds at ends of stems which are the primitive, simple, graceful outlines of the sprouting leaves in spring, are painted in scarlet or orange chrome, not laid on too freely ;* some are green, others white very slightly shaded with grey, or pale yellow sienna. If scarlet or green, they are edged with white. To these buds are generally attached gold balls. In note at p. 16, is given description of how other leafage as in Plate VI is treated.

The ivy leaf of the XIV century, as p. 63, is coloured and shaded in the same way as in the XIII century above described, only *gold* leaves occur in this style, which are well raised, and sparkle amid the bright shaded blue, the scarlet and lilac leaves, scarcely two of the same colour being near each other. The bud in this style takes an angular form as in letter 'H,' p. 51. The letter 'K,' p. 60, although some leaves are of a different form, is coloured on same principle as the 'H.' At the end of stems or branches is a kind of knot, and this is almost invariably scarlet.†

FIGURE, DRESSES OR DRAPERY.—The figure drawing of the XII century artists‡ is undoubtedly after the manner of the Etruscans and Greeks, which is plainly seen, as already stated, on vases and relics from Pompeii, &c. In XIII century work, less labour is bestowed upon

* The scarlets of many of the ancient MSS. have turned quite black, like black lead. A good permanent brilliant scarlet is much wanted.

† The stems or leaves in XV and later work are coloured naturally—and are consequently mostly green. The reader may think that because we have so much green in nature we should follow it for decoration. But it has been the very reverse in all good decorative art ; and therefore little green was used in the early styles, as if we had quite enough of it in its own place ; but not enough of deep rich blues, purples, lilacs, scarlets or even gold.

‡ See Plate I.

figures and drapery, but at the same time they are treated with more artistic and also more natural effect, as the artists advanced in knowledge and skill. The capitals and miniature subjects of XIII were not of such immense size as in XII century, and so required less manipulation, and fewer strokes in such small space to render the subject with proper effect. Therefore, while we have the features elaborately though coarsely painted, and the nails, joints, and veins of fingers and toes shown, with masses of flowing lines for drapery and hair, in the XII, these are confined in XIII century to almost mere outline. The whole arrangement is better; it is not the straight but the waving curly locks of hair, a few single strokes for the expression of face, and the general look of hands and feet without counting the fingers and toes. The whole figure is better disposed, as if the artist had thought of the structure of the body beneath the drapery. This is a point illuminators should attend to in figure drawing, particularly in sitting positions, and ask themselves if it would be rightly proportioned without the drapery. This method was strictly carried out by Michael Angelo, and all great artists practise this rule.

Some illuminators think that the vellum surface was left untouched for the colour of the faces and hands, but on close observation it will be found that white body colour was laid on; this should be done after burnishing the gold, and before the faces are delineated. The white may be rough, but if you lay a piece of satin paper on it when nearly dry and burnish it, or press it with a paper cutter, it will look much better. The features on this white surface are best done with the smallest hair pencil made, not a pen, as it will clog or scratch up the white; be careful to set the iris or eye-dot in its right place, the breadth of a hair's point may make all wrong. Put a touch of pale rose colour on the cheeks only—not the mouth, else the whole expression will be altered. This you would do well to try from some of the faces in illustrations, noting

the totally different expression you obtain by making the mouth straighter, or placing the iris or dot at bottom instead of top of eyelid. The hair in XIII century work is not coloured, save with same white as for face.

Of all parts of a picture, drapery is the most difficult to dispose gracefully and to draw effectively. The folds of drapery in XIII and XIV century styles are expressed by bold lines taking the place of the shadow that one fold or overlap casts beneath it; and one line more or less may spoil the effect. So difficult is this part for the beginner, that for a long time he cannot do better than copy most scrupulously the drapery drawing of these periods: and at the same time he should study this subject by sketching from nature when he sees graceful folds—in the full light cloak, for instance, as now worn; or even in the fling of a milk-girl's shawl over her right shoulder; or the hanging of curtains, &c. You cannot get much grace out of men's dress except in the Inverness or military cloak. Some good draperies, besides numerous useful details may be got from Mr. Edward W. Lane's "Manners and Customs of the Modern Egyptians;" also from the photographs, now so common, of sculpture from the French Cathedrals at Paris, Amiens, Rheims, Chartres, &c.

Drapery in XIII century illuminations was painted principally with the sacred colours, blue, purple, and scarlet, or compound tints of these. If the under dress was blue, the upper garment or cloak was red-purple, or vice versa; the inside lining when exposed, being scarlet or white: other parts requiring a different contrasting or lighter colour were painted by mixing the blue and purple with white, giving it by the former predominating, a violet-carmine tone, or by more of the purple what we may call an inky-pink tone, like the pinkish slates from Bangor. Blue, purple, scarlet and gold, were always employed as royal colours for the dresses of God, our Lord, David, and Kings, the Virgin Mary,

and Joseph.* In XIV century work, similar colours, but their modifications more heightened, were used, the drapery folds still being expressed by lines, but by slight shading in addition, as in p. 71. Dresses were sometimes richly diapered at this period as in the Berri Bible, &c. Here began a change—the drapery being treated like the drawing of Albert Durer. For XIV century work, you cannot get nobler examples than the wood engravings and etchings of this great master. If you can obtain the rare series of his "Passion of our Saviour," (some thirty-four prints) you might paint them in panels, such as in Plate IX, with varied ivy borders, as in Addl. 23,145, British Museum, and for a sacred task, or essay, compile a brief history of Christ's sufferings. In this you would be greatly assisted by using the "Tabular View of Gospel History," in the 'Paragraph' Bible, published by the Religious Tract Society, which may also be recommended for giving all the poetical parts of Scripture in a more poetical form or in verse, than in the general prose.

NIMBI.—The Nimbus, or circular glory round the heads of the three Divine persons in the Godhead, were invariably gold, as the grandest colour that could be devoted to them. The Father and the Holy Spirit have it plain, unless they in some way personate Christ, when a cross is introduced as in Plate I, where God sits as the Alpha and Omega, and the "I am that I am," and yet personates Christ by having the cross. The Holy Spirit is represented by a dove, with golden nimbus round the head, sometimes with the cross also—the old illuminators seeming to have a clear idea of the equality of the holy three forming the one Godhead. On these points we would again refer the reader to Didron's "Iconography of Christian Art." The nimbi of saints are generally gold also, unless many occur in the same picture, when

* All drapery was edged with a white thin line within the black, like a hem or delicate embroidering.

they are painted blue, purple, scarlet, or greenish blue, much depending on the contrast needed against the background.

Buildings.—These are of so many varieties in treatment and colour, that it would fill pages to describe all, but the best way to derive knowledge on these points is plainly to look at MSS. The architecture should be of the same date as the style of illumination you are engaged upon, but the colouring depends on the contrast requisite. It may be pale blue, or pink, with scarlet roof or turrets, with the battlements and courses of stone lined in thin black or white; the *outline* being firmer black. Windows and doors are coloured darker, or gold; in later styles, windows are in silver, quarried with a diamond pattern. Seats or thrones as in letter 'V' sequel, may have two or three colours—a small part gold or green, or scarlet, rest blue, all depending again on colours different from dress of person seated thereon.

Trees.—Some good illustrations and useful information on trees, &c., we again remind the reader may be obtained in third volume of "Modern Painters." These are generally green in trunks and foliage, except in late xiv and xv century work. A better idea of treatment of trees in illumination of the early periods cannot be given than in piece of painted glass from Chartres Cathedral, Plate VIII, where two styles of foliage are shewn exactly similar to what occur in illuminated MSS. Another style of foliage is like large fir-cones set on the branches. Birds and scarlet apples are often introduced with good effect in some examples.

Rocks.—Rocks seem to have been a puzzling matter to the early illuminators, and are attempted in their natural colours. One example is given in p. 71. They are often most skilfully painted in late work.

Foregrounds.—Foregrounds were seldom attempted by xiii century artists, who made their figures stand

on the lower bar of a capital as the ground; but later in XIV century, the ground was beautifully painted like soft velvety grass with delicate flowers scattered about.

RIVERS, THE SEA, AND WATERS were in both periods painted at first in emerald green with waving lines and fish drawn in black. Probably the artists never saw the sea, but they were not far wrong in making it green. Later it became bluer, streaked with white for the glitter of waves; fish, and occasionally queer objects (such as we have in our aquariums) swarm about. In some debased work, rivers were painted in dull silver.

DIAPERS. See pp. 50 and 51.

BLACK LINING also has been previously explained sufficiently. Only it may be added that black lining on blue, must, because of its deep colour, be very thick and gone over twice. The whole brilliancy of the drawing depends on the firm glossy black line, and till this is put on you should not show your drawing except to those who can judge of the difference between a first rough coloured sketch, and what its finishing may effect. The straight black lines are best ruled in with the steel bow pen, which by the small screw you regulate to the thickness of line required. Clean the edges well inside and out with a slip of thick paper, and then put the ink in between the lips of the pen with a pen or brush, and rule in with a small T square or straight edge. Always clean the pen well when laid aside.

WHITE LINE OR HAIR FINISHING.—The Chinese white in bottle is preferable to any other for constant use. On opening it, half a teaspoonful of pure white spirits may be poured in, and thus it will always keep moist; and it should be always immediately well corked after taking out any quantity. Mix the white in a small saucer, to the consistency of cream, and then use it; and as it dries and thickens in about an hour, add a drop more water. The only steel pen

that can be used sometimes, is Perry's lithographic pen, of such thin metal that you can cut a pen for yourself with a knife. Other steel pens are too hard, and scrape up colour beneath. Crowquills, although ever so fine, clog up the colour and become too soft. So the best method is, at once to adopt the smallest brush made, and practice with it. It certainly requires some delicate, firm skill to put in the fret work, fine veins and dots. It may be thought very wonderful work, but becomes easy if you will give your mind to it. The flowing fret, as on long main straight stroke of 'P,' Plate III, is done by the single equal waving line first, and the leaflet springing therefrom after. Much depends on the floweret dots being intense and brilliant, and they may therefore require to be gone twice over with white. It will be observed that all white finishings are on the most minute scale compared to other details, and for this reason, that if the whites were in larger mass, they would completely kill or destroy the whole page of colour. The straight lines may be ruled in with the bow pen as for the black lines, only be careful that the line is thin, and that the pen is cleaned after black ink. All white finishing on purple grounds, and lilac or pink parts, such as stems and leaves, must be twice gone over, as the first wash of white always sinks into these two colours, and is almost lost. The blue, &c., do not require white to be repeated.

Design.

ON this subject a few words may be added to follow up Mr. Goodwin's remarks, and may also prove useful to the reader. First dispossess yourself of the idea that good 'design' must be entirely original. Take even the best designs, and it will be found that many of their best component parts can be traced to pre-existing examples. This will ever be so, as long as our eyes are

open and habituated to good and beautiful impressions. Therefore in copying good examples, you form your taste, and are likelier to produce good work. A blind person may design something original, but it would most likely be an abortion—it is *blind* people, who *will not* see, except through their own conceits, that produce the stupidest things.

The most profitable lesson towards design, is:—1st. to have a thorough *conception* of the subject to be treated; 2nd. to add thereto *invention;* and 3rd, *completion*—seeing that all parts harmonize, and that the whole is properly finished. In Part III the first idea is already treated of sufficiently. We may only add that a good pencil sketch is sufficient without inking it in, which is a waste of time, and besides the ink is apt to wash up and mingle with the pure colours. For our second point—invention—the beginner, with a view to gradual improvement, should at first copy a part of an illuminated page, the mere border for instance, and the miniature capital or great initials (according to word required to begin a certain passage) from another page of same MSS., so as to ensure same style, and unite it to border, as suggested at pp. 35 and 36, Part III. After sketching it in, compare its arrangement or composition with similar examples even in other MSS. but of the same style or date. In your next attempt you might alter the details a little, such as the setting of the leaves. Although variety is the soul or spirit of all Gothic art, be cautious at first as a beginner, and always endeavour to see an authority for what you do. The third point—*completion*—is the carrying out of the details in colour, and the full and final developement of all finishings.

The next advanced step towards design is, when you see a good thing in drawing and colour that strikes you as adapted for illumination, to take note thereof, and try something like it. Much has been said in previous parts of this Manual as to the close connection between

architecture, glass-painting, and illumination. Of the first, some examples are shown in illustrations; of the second, one is given in Plate VIII from the lower part of the painted window of Saint Egyptiaca in clerestory of Chartres Cathedral,* which shows the same treatment in figure drawing, in drapery, and foliage as in XIII century illumination; and which, if the student colours like the original, save the white dress of the priest, of which there would be too much in illumination (but not in glass-painting) it will afford a pleasing lesson. The dotted bordering is only inserted to make it a complete picture, for the window has the full length figure of the saint above, with canopy in arch head. Assuming then that it is good, and from its interest that you would like to make it form part of a small missal, let us see how we may use it for illumination. It is XIII century work, and we find something like its border in the 'I' from Vegetius in Plate III, repeatedly in border 'I's' from the Bible in Advocates' Library at Edinburgh, and in other MSS. all uniformly round as in our design. Generally all painted windows are *read* from the lower part, but in our illumination this must be altered. Egyptiaca comes to the priest first, so it should be the leading subject, and as a very useful

* This interesting window is referred to by the late Mrs. Jamieson in her "Sacred or Legendary Art," p. 389, and is thus described by the Abbé Bulteau in his 'Description de la Cathédrale de Chartres.' "In the lower tablet we see Marie (l'Egyptienne) upon her knees, with the mantle of Zozime; she relates the history of her life; Saint Zozime is seated and listens with earnest attention." In the second tablet is painted the burial of Sainte Marie l'Egyptienne; which is related thus by Jaeques de Voragine: "Whilst the old man was endeavouring to dig out the earth, which he was too feeble to do, there came to him a very gentle lion, to which he said, 'This Saint has commanded me to bury her, and I am unable to dig the grave, because I am so old, and have not the necessary implements. Do thou, therefore, break the earth, and scrape out sufficient that we may inter the body.' And the lion commenced assiduously to work, and made a proper grave; and after the body was interred, it went on its way as gentle as a lamb; and the old man returned to his monastery glorifying God.'

lesson in increasing from small or larger drawing the lower compartment of window will therefore require to be enlarged; and her burial as the next event, will have to be reduced for the capital, within lines as shown. To show the license the ancient artists took, rather than crowd and spoil the picture—the lion boldly infringes on the border, and you may do the same. Here is our first rule —conception—shown by re-arranging and borrowing. The second—invention—is shown by such things as having eight whirls of stem on one side and seven on the other, dragons unlike, one with legs, one with wings, &c.; and our third—completion—in making the whole harmonize (mainly by colour), by inserting gold balls to balance effects, of which one more or less may destroy all; and lining in with black and white. To finish even our piece of glass as an illumination, gold balls as dotted are required, else the spaces would look blank. Yet the suggestive design is not altogether right, although very beautiful when coloured; it wants the wild outline liveliness of the Gothic spirit, seems too like the Renaissance; but is given as a specimen to explain also the limits we must observe. A livelier, and as you will see, nearer approach to our window example, is the Hebrew border, which is carried round square most beautifully in another page of same Hebrew MS.

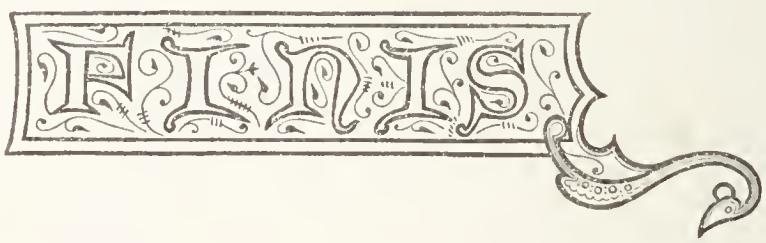
At p. 14, it is stated that more was to be said on the fine initial 'B,' p. 41, and well we may, for in nine out of every ten Psalters, you will find the subject treated in a similar manner. In it is shown great design. The two leading features in David's life were, 1st. his slaying Goliath, which led in God's arrangement to 2nd. his being made and chosen king; so in the 'B' of the Beatus of the Psalms, these are always prominently expressed, with the addition of the harp, from his love of music. Then there is some inventive meaning in the lion's head at the middle bar of the 'B,' as the trophy of his first field exploit while keeping "those few sheep in the wilder-

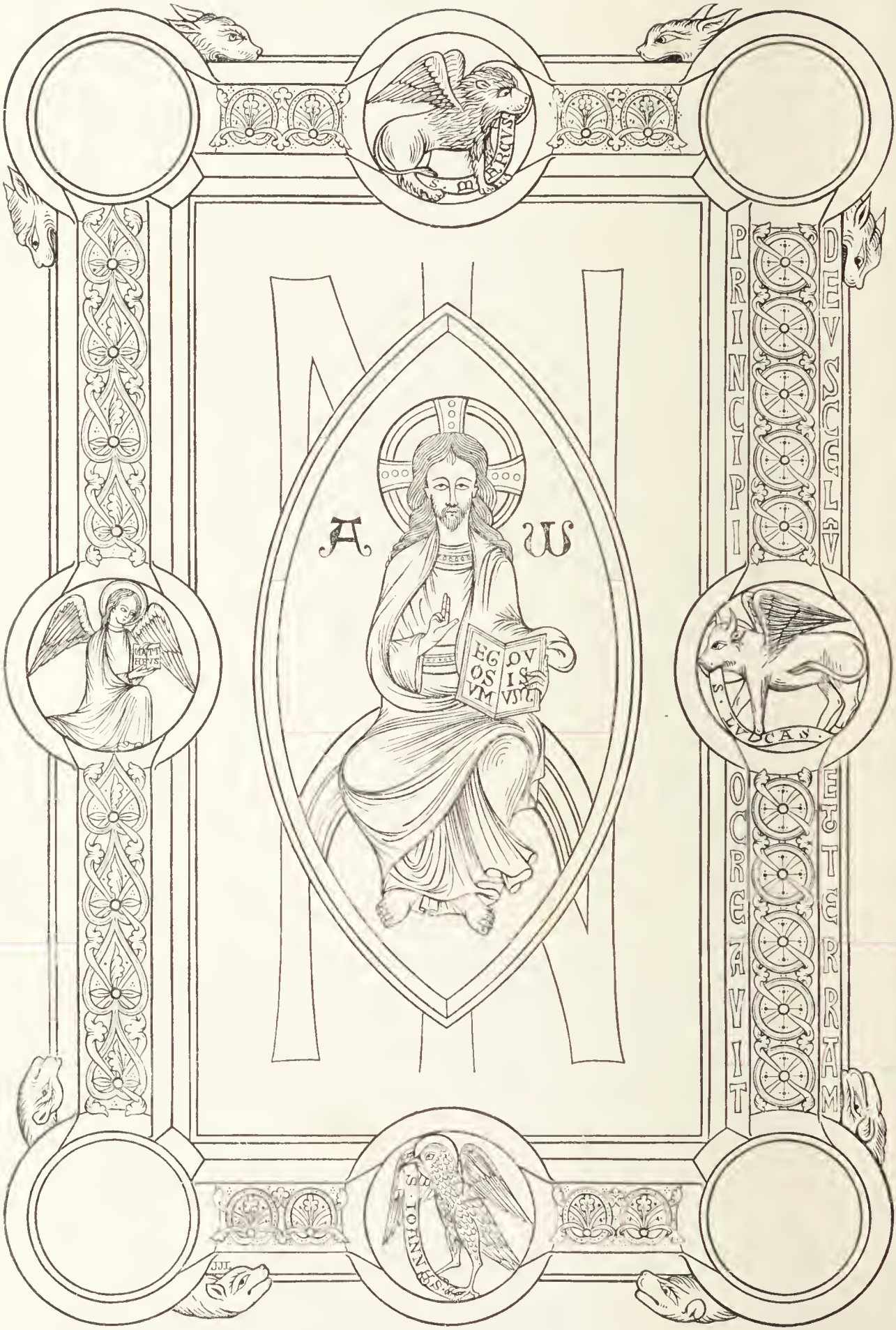
ness," where he practised with his sling and his bow, with the wonderful eye and arm God gave him, besides the fine toned ear to practice music to words of his own poetry, on a rude harp, perhaps of his own construction.

The student will get suggestions and ideas everywhere for design, diapers from fine old-fashioned damask table-cloths, from Scotch tartans even, not unlike some in Berri Bible, and Addl. 23,145, &c., British Museum; or griffins from good old china, like the one in Plate IX, &c., or by picking up a twig, and cutting off two branch-lets from its lower stalk, like the letter 'Y,' and so get that form of knot generally at ends of long stems, from which curved stems spring, as in Plate IX, letters 'H' and 'K,' &c., or the rounded knob-knot from a twig also as in Plate VII; these being conventionalized from the true natural forms. For scrolls, we might simply enlarge from small borders. But for confusing the reader, we might have gone farther into consideration of the art in its application to work on a large scale, such as the proper treatment of the Ten Commandments, the Lord's Prayer, &c., as required in our churches.

In conclusion, we may ask, if this age of steam and machinery accomplishes so much for us, makes so many books for us, might it not be reasonable that a man should make one book for himself? So much is done by machinery now, that to keep pace with it, men are becoming mere machines themselves, and despise any manly handywork. But think if we could attempt any nobler or more beneficial task than to copy and decorate a certain portion daily of the Book of Life by our own hand. Can we ever make enough of it, or esteem it too highly; should we slight any means to make us think more upon its words; and could any one dare to say the time would be mis-spent, although we have tons of it printed to our hand? To employ the art to such noble purpose, or on any worthy book or piece of work, by penning it with our own hand, is not a mere monkish pursuit, nor a

retrograde step towards the so-called 'dark ages.' What greater good could parents think of, than that it should be a rule of their house—that their children on coming to the age of fourteen, should devote some time every morning early to copying a portion of scripture, and make it a law of the first importance, to which every other duty shall bow; and by this Book—this Bread of Life, nourish and train them up in habits of regularity, of patience, reflection and goodness? No one can question the importance of such a habit for a moment, not even by measuring it with the most utilarian demands of the age. These reasons and the great advantages gained in every sense from such a pursuit, might well be our greatest plea for the revival of the art; and on its broadest basis we cannot do better than repeat the truism with which we commenced the first edition of this Manual, viz.:—"The Art of Illumination has this rare advantage, that to the contemplative quiet of the library it unites the fervent love and pursuit of nature which form the enthusiam of the studio. Thus it is at once disciplinary and delightful, and tends, even as an accomplishment, to strengthen those qualities of patience, thoughtfulness and delicacy, which shed so salutary an influence upon our daily life."





Border, Figure and Initial Drawing. After Addl. MS. 14,788, British Museum

A COMPANION TO A Manual of Illumination.

CONTAINING

BORDERS, CAPITALS, TEXTS, AND DETAIL FINISHINGS, &c.

DRAWN BY

J. J. LAING.

Ars probat artificem.

LONDON:
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Index

OF

ILLUSTRATIONS.

Plate I.—XII century, from British Museum. Border, Figure, &c. drawing, (reduced less than half of original size.)

Plate IA.—Ditto, ditto. Border and Figure only.

Plate IB.—Ditto, ditto. Border alone. The first might be completed by scroll work intertwining with the IN, like capital of Part I. The ground within aureole to be gold; and the four corner medallions may have the names of the four great prophets, Isaiah, Jeremiah, Ezekiel and Daniel, written in plain raised gold letters on purple or blue grounds like words 'Vegeti,' Plate III., or 'Finis' at end.

Plate II.—Late XII and XIII centuries, from British Museum, France, &c. St. Dunstan, (reduced less than one-half of original size); letter A with Resurrection, and letter F, with St. Ambrose, &c. Border of St. Dunstan might be used for other subjects. The F is complete in sequel illustrations.

Plate III.—XIII century. Title-page letter P and other capitals, &c., from "Vegetius" MS., British Museum.

Plate IV.—XIII century. From Advocates' Library, Edinburgh. Parts of square border with medallions, and initial letter I, with miniature of Ruth and Boaz. The four medallions are suggestive for illumination, like Plate VI. Whole border may form a future separate illustration in 4to.

Plate V.—XIII century. From Advocates' Library, Edin. Letter L, containing miniatures; also Letters I and C, &c. The L commencees 'Liber Generationis,' of St. Matthew's Gospel, and forms a border as well as initial; complete also in sequel, and might commence many of the Psalms with the word 'Lord.' The C may be curtailed of lower slim border, or made shorter at top, like E, Plate IX. The scroll work on lower part is only the secondary decoration, in red and blue at side of text.

Plate VI.—XIV century, from MS., Addl. 17,341, British Museum. Example of border letter L, with music. This will also form a future separate 4to. sheet. Meantime it may be used as an I, adding below bold spreading stems from across the bells, same as in Plate XVII. The slim border at right side (Plate VI.), may be added to the left hand upper corner of illustration, p. 71, and so would lengthen it considerably for 4to. size.

Plate VII.—XIV century. Title-page border with ruling for text.

*Plate VII*A. –Ditto, ditto, without ruling.

Plate VIII.—XIII century. Illustration to show connection with glass-painting, and suggestive design for borders, &c., therefrom. These are adapted for illumination separately on other sheets.

Plate IX.—XIV century. Ivy border and capital E, from MS. Addl. 23,145, British Museum; suggestive for some subjects from Albert Durer's series of small prints.

Plate X.—XIV century. Common ivy border page from same Missal as Plate VII.

Sequel Plates.

Plate XI.—Letters A and C, XIII century.

„ *XII.*—Letter B, XIII ditto.

„ *XIII.*—Letter D, XIV ditto.

„ *XIV.*—Letters E, F and G, XIII and XIV ditto.

„ *XV.*—Letters H and K, XIV ditto.

„ *XVI.*—Letters I and J, XII and XIII ditto.

„ *XVII.*—Letters I, or borders, XIII and XIV ditto.

„ *XVIII.*—Letters I and L, forming borders also, XIII and XIV, ditto.

„ *XIX.*—Letters M, N, O, XIII ditto.

„ *XX.*—Letters P and Q, XIII ditto.

„ *XXI.*—Letters R S and T, XII and XIII ditto.

„ *XXII.*—Letters U and V, XIII ditto.

„ *XXIII.*—Letters W, X, Y and Z, XIV ditto.

„ *XXIV.*—Alphabet of small capitals, XIV ditto.

„ *XXV.*—Text alphabets, and minor capitals, &c., XII and XIII ditto.

„ *XXVI.*—Line Finishings, XII and XIII ditto.

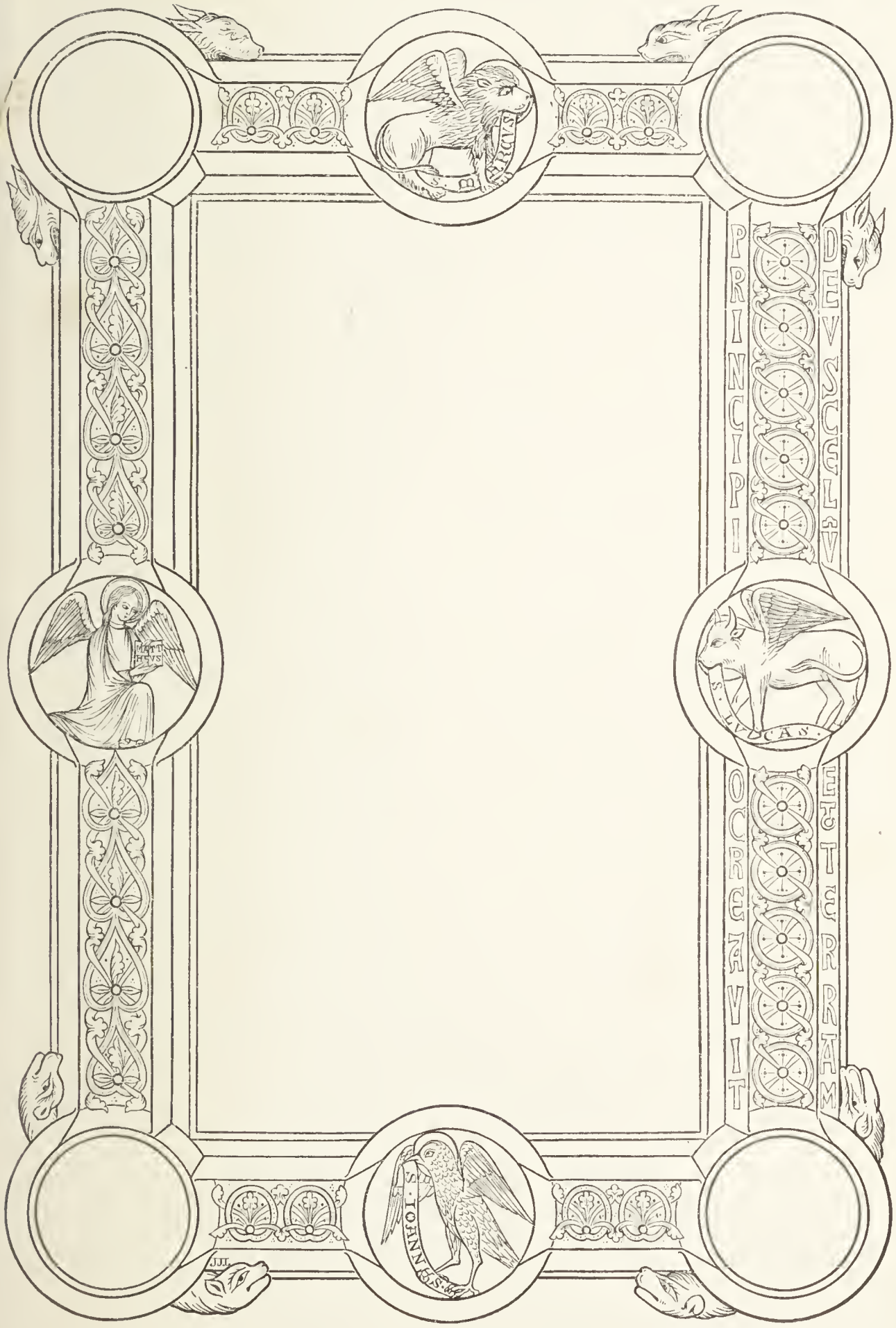
„ *XXVII.*—Line Finishings, XIV and XV ditto.

Plate XXVIII.—Diapers and details.

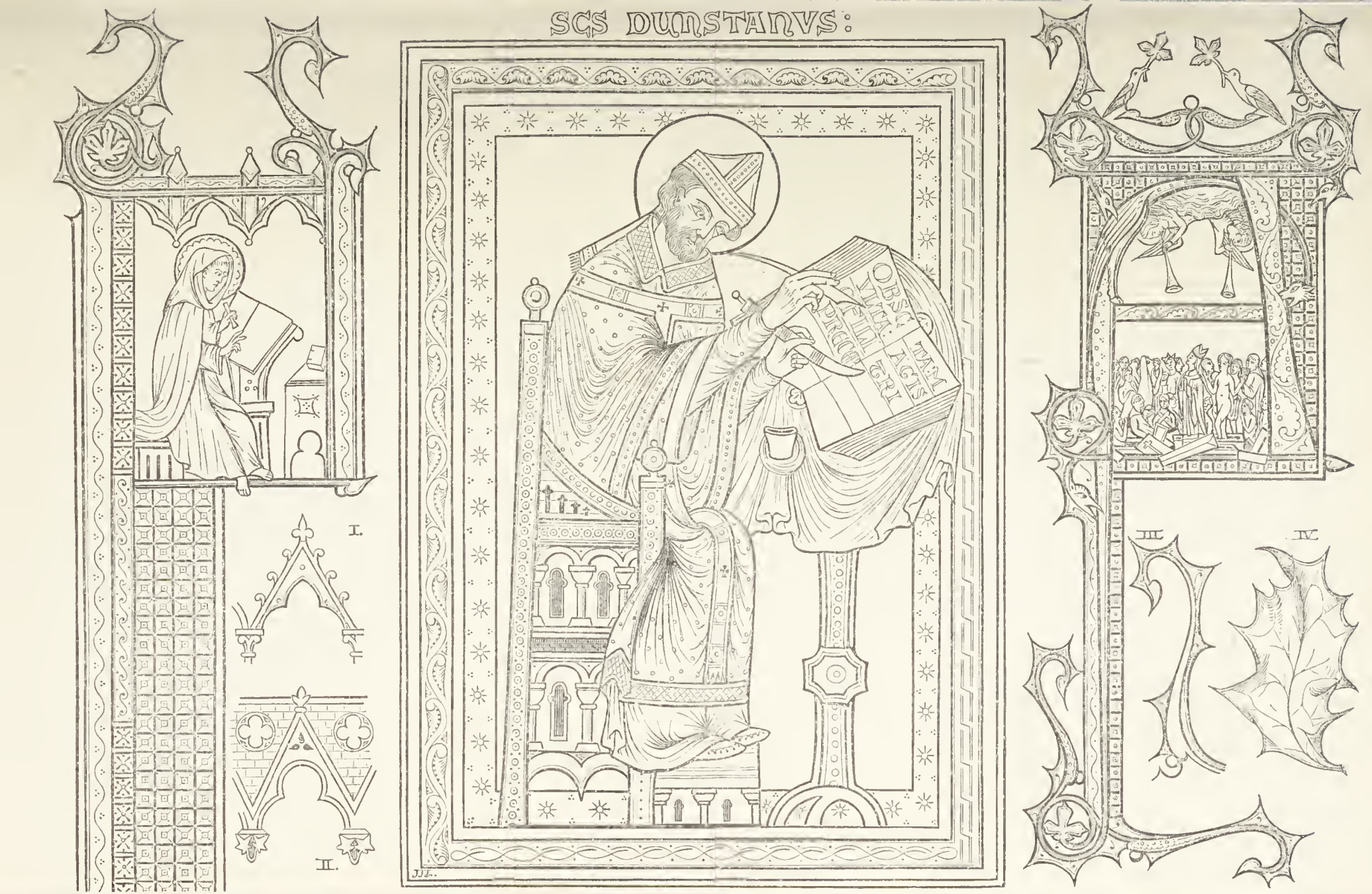
NOTE.—Many of these capitals may be used in the same styles for others, by a slight change. C for instance by a bar across may be used as E; or have the turn inwards and so form G. D, by lengthening the long stroke, may be made into P; or curtail P, and it becomes D. The long L may be adapted for an I. O requires little to be added to be Q, and Q curtailed becomes O, &c.

The whole of the above illustrations forming different kinds of complete borders, side borderings, great initials, together with minor capitals for small subjects, such as Bible marks, &c., are published separately on Bristol boards in convenient forms ready for illuminating.

Border and Figure Drawing. After Addl. MS. 14,788. British Museum.



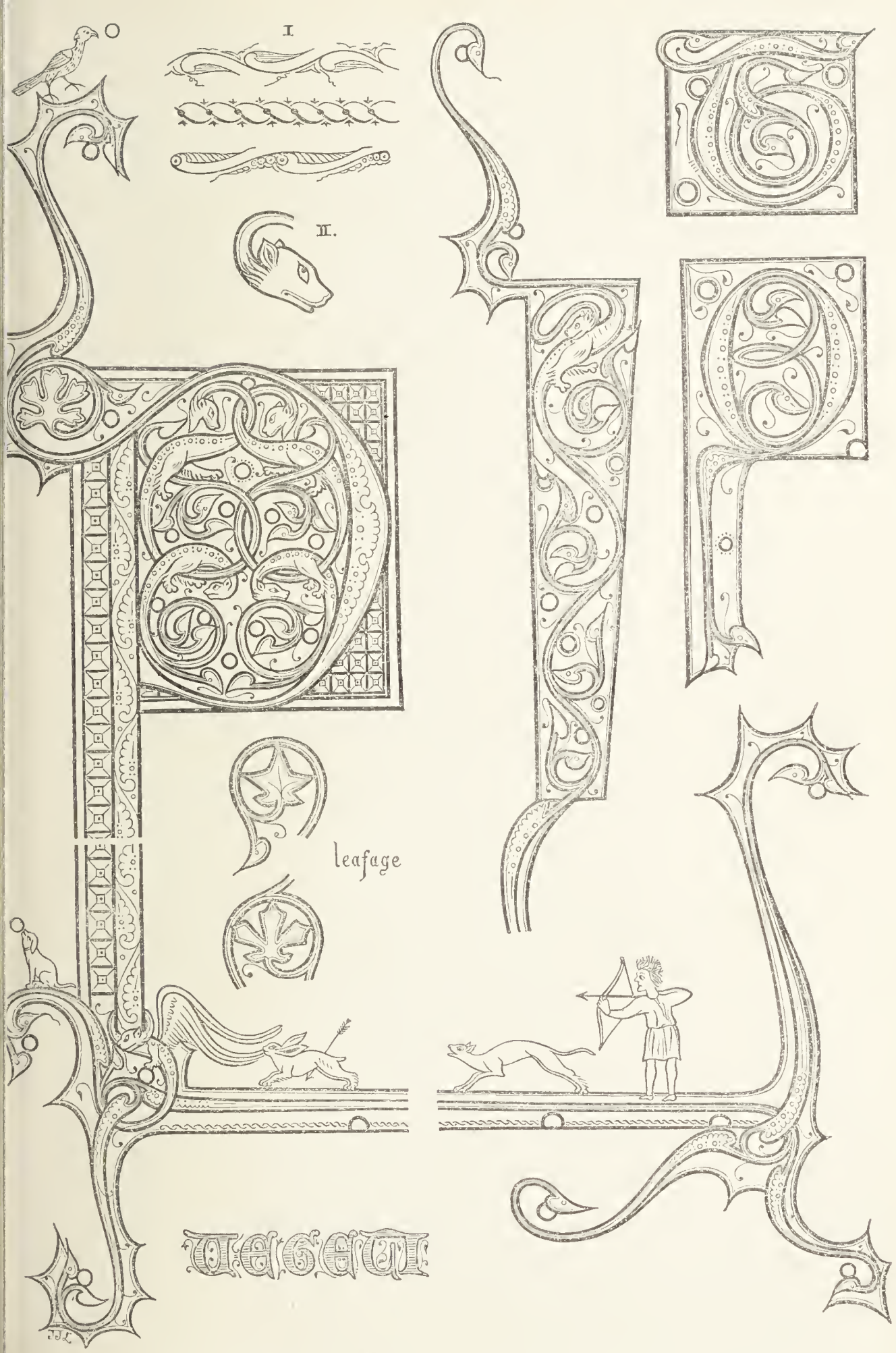
Border Drawing. After Addl. MS. 14,788, British Museum.



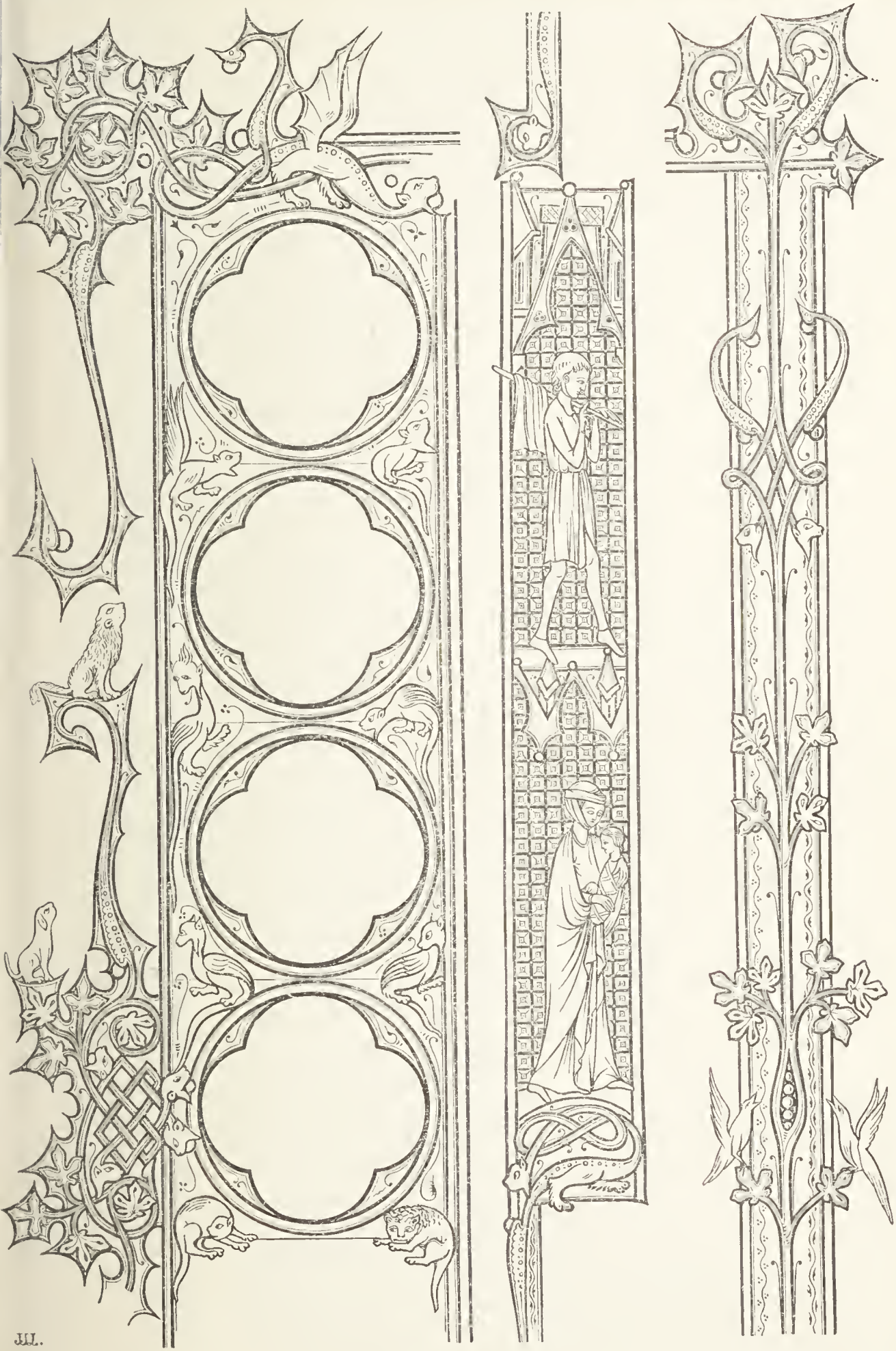
Part of Letter E. MS. Edinburgh

MS. British Museum.

Letter A. French MS.

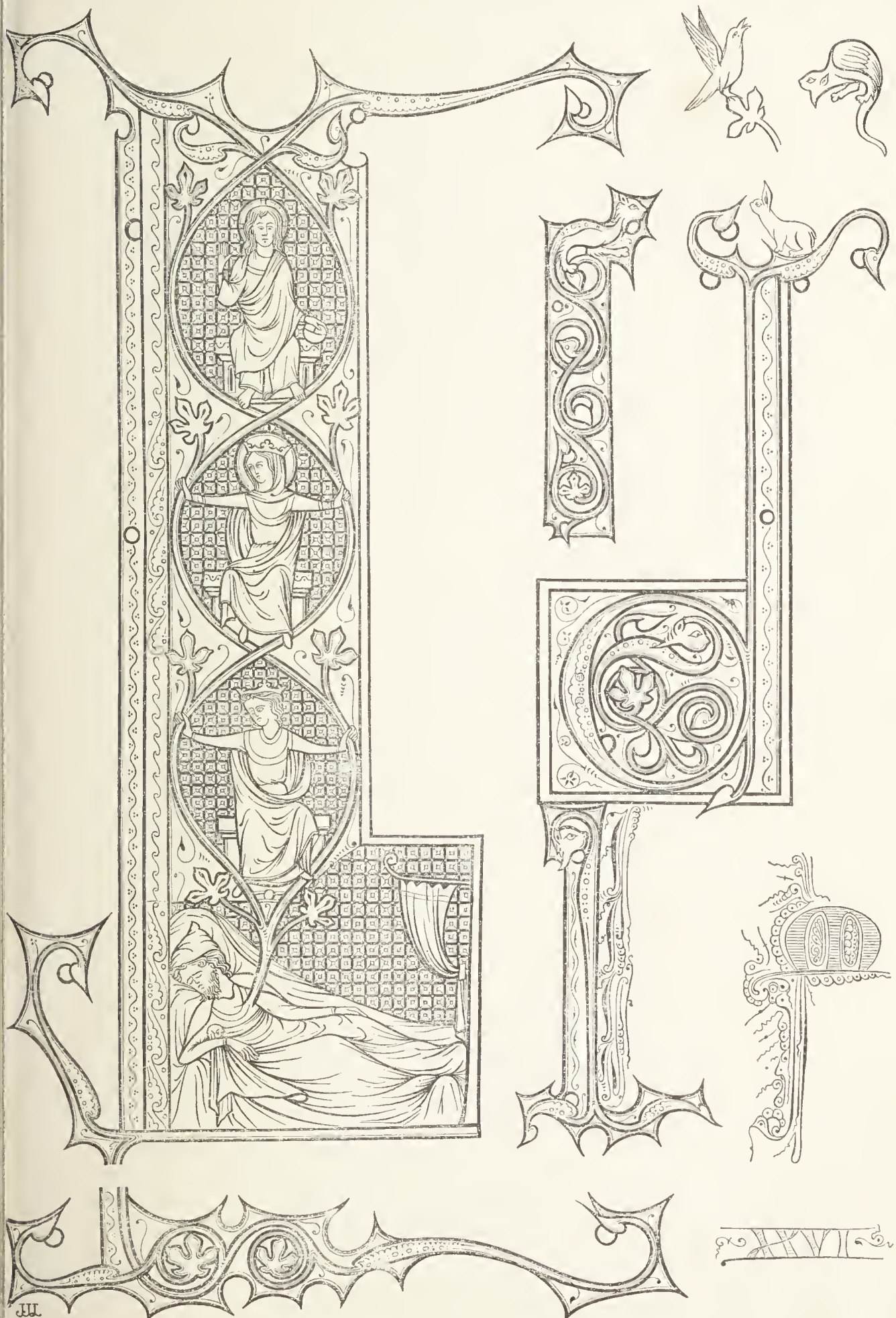


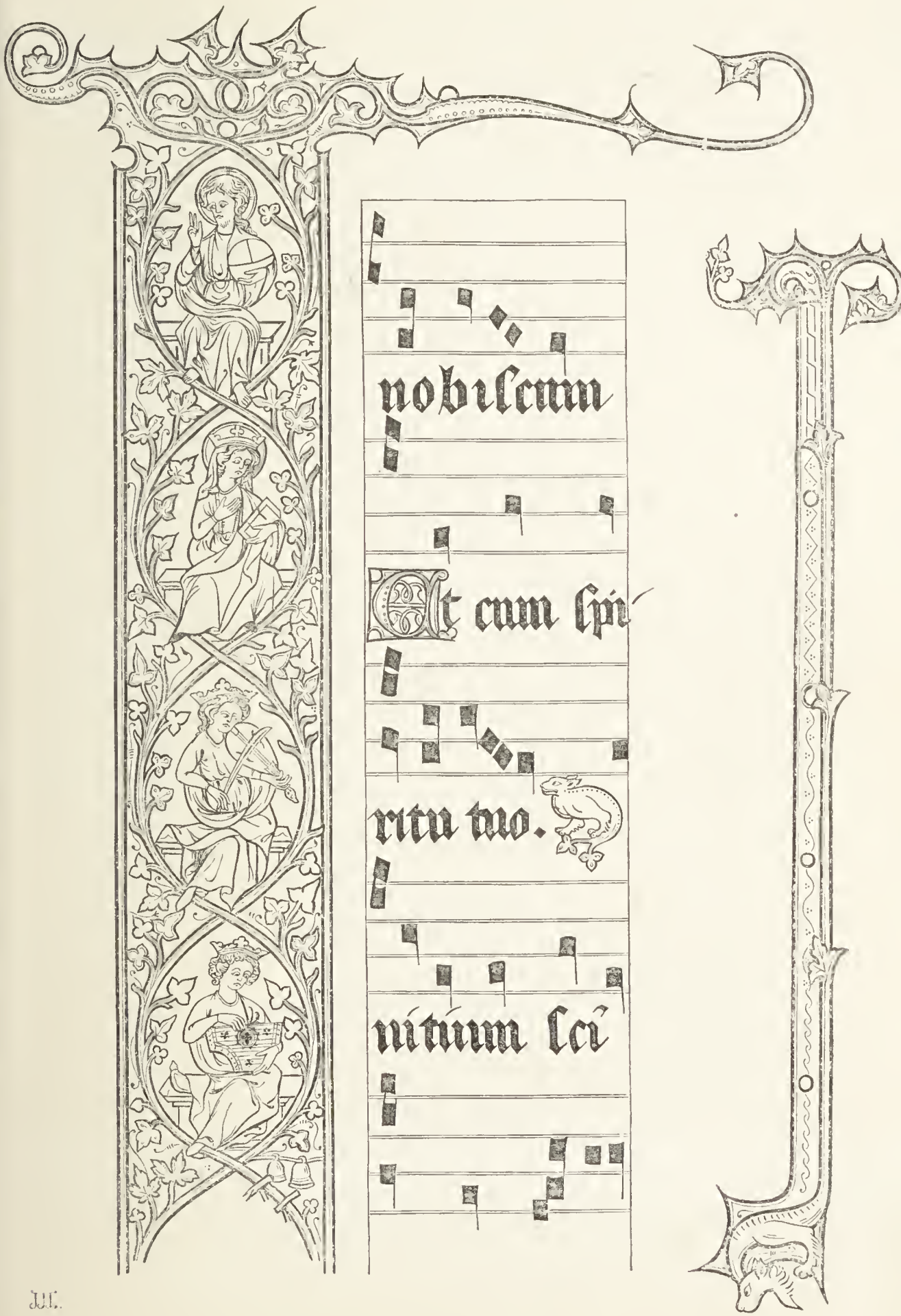
Letters P, I, T, and Q, &c., from 'Vegetius' MS. British Museum.



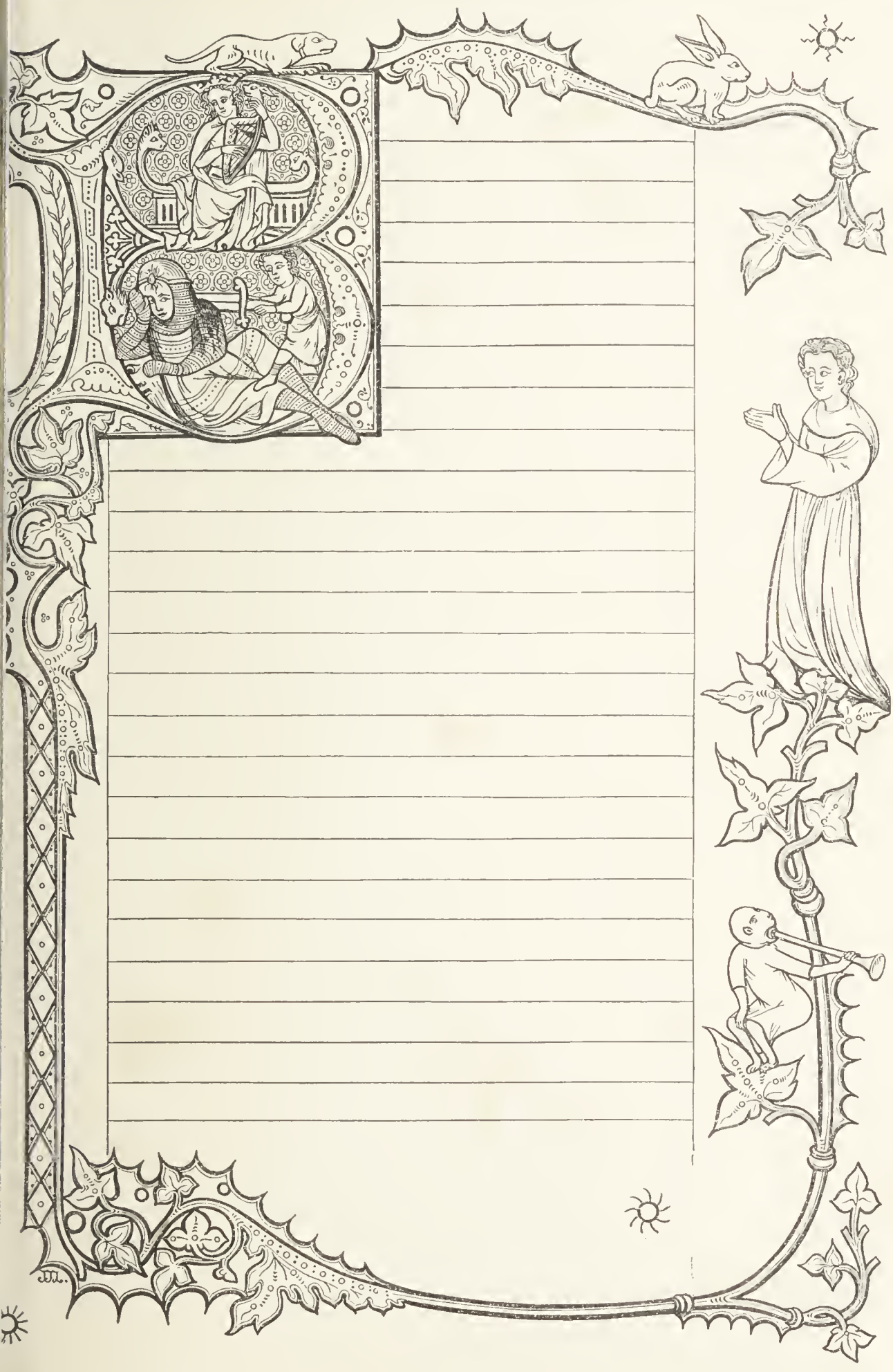
III.

Bordering and Letter I from MS. Bible, Advocates' Library, Edinburgh.

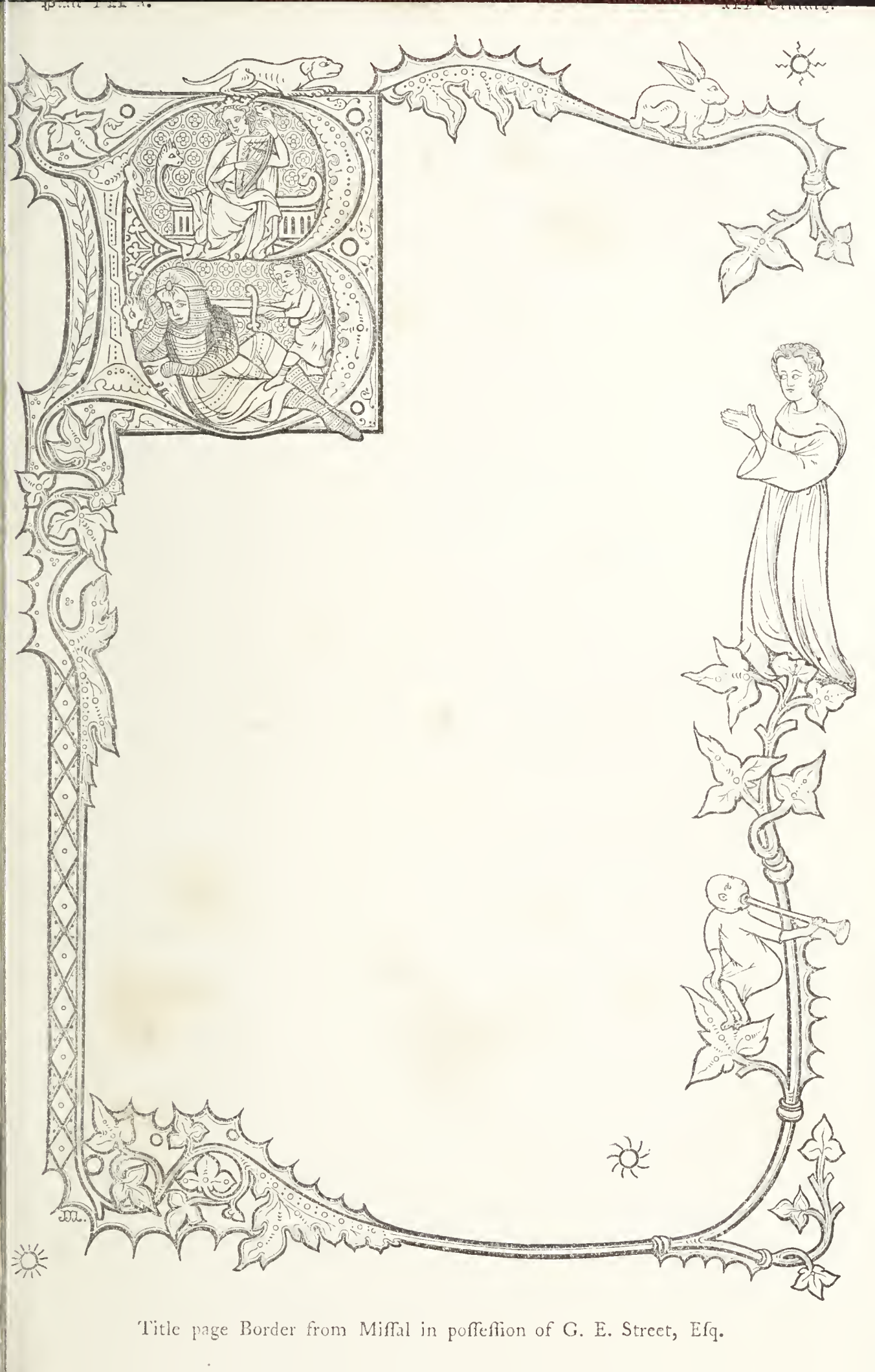


Letters L, I, and C, &c., from MS. Bible, Advocates' Library, Edinburgh.

III.

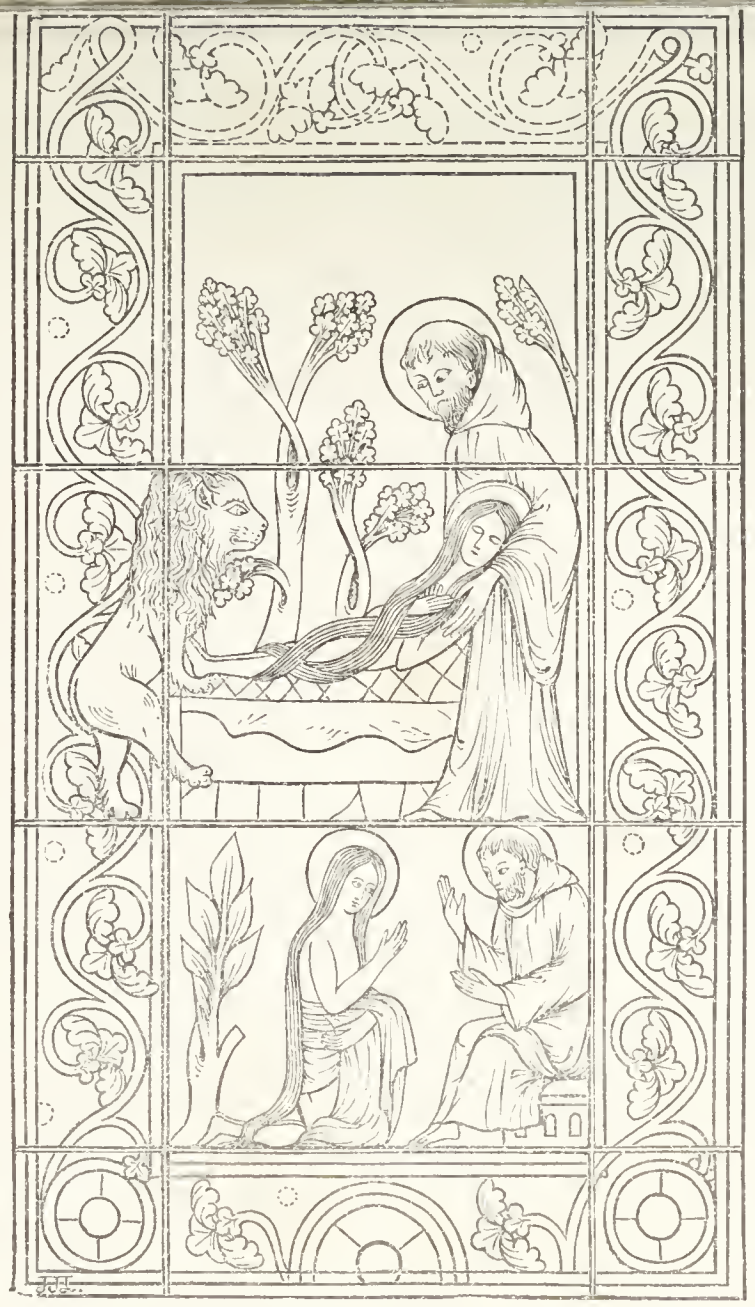
Parts of Borders from Addl. MS. 17,341, British Museum.



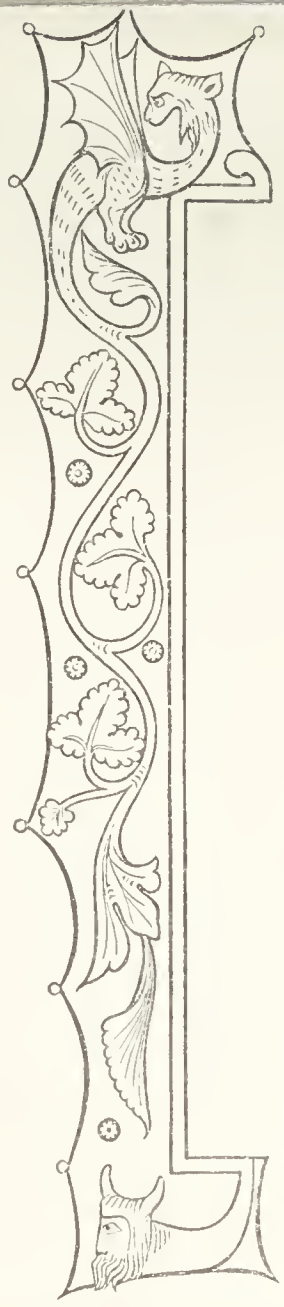
Title page Border from Miſſal in poſſeſſion of G. E. Street, Eſq.



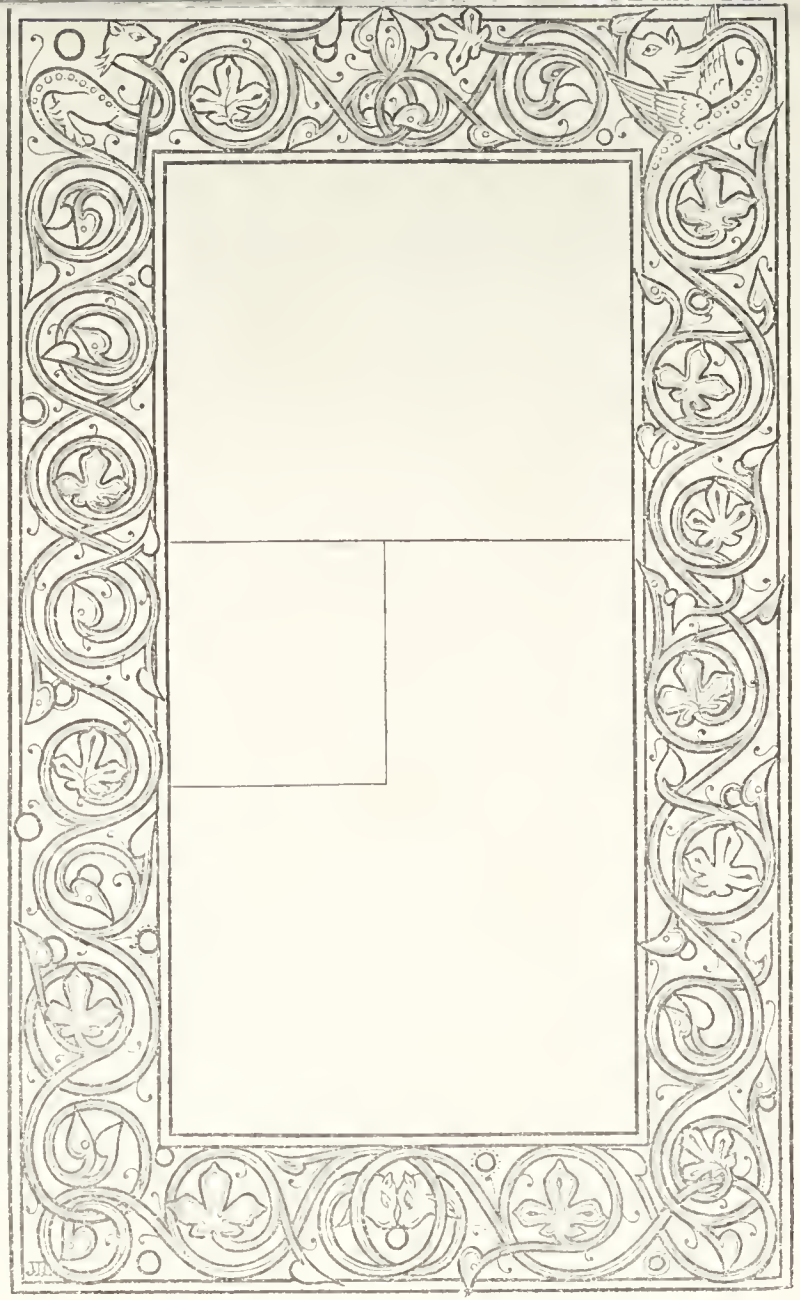
Title page Border from Miſſal in poſſeſſion of G. E. Street, Eſq.



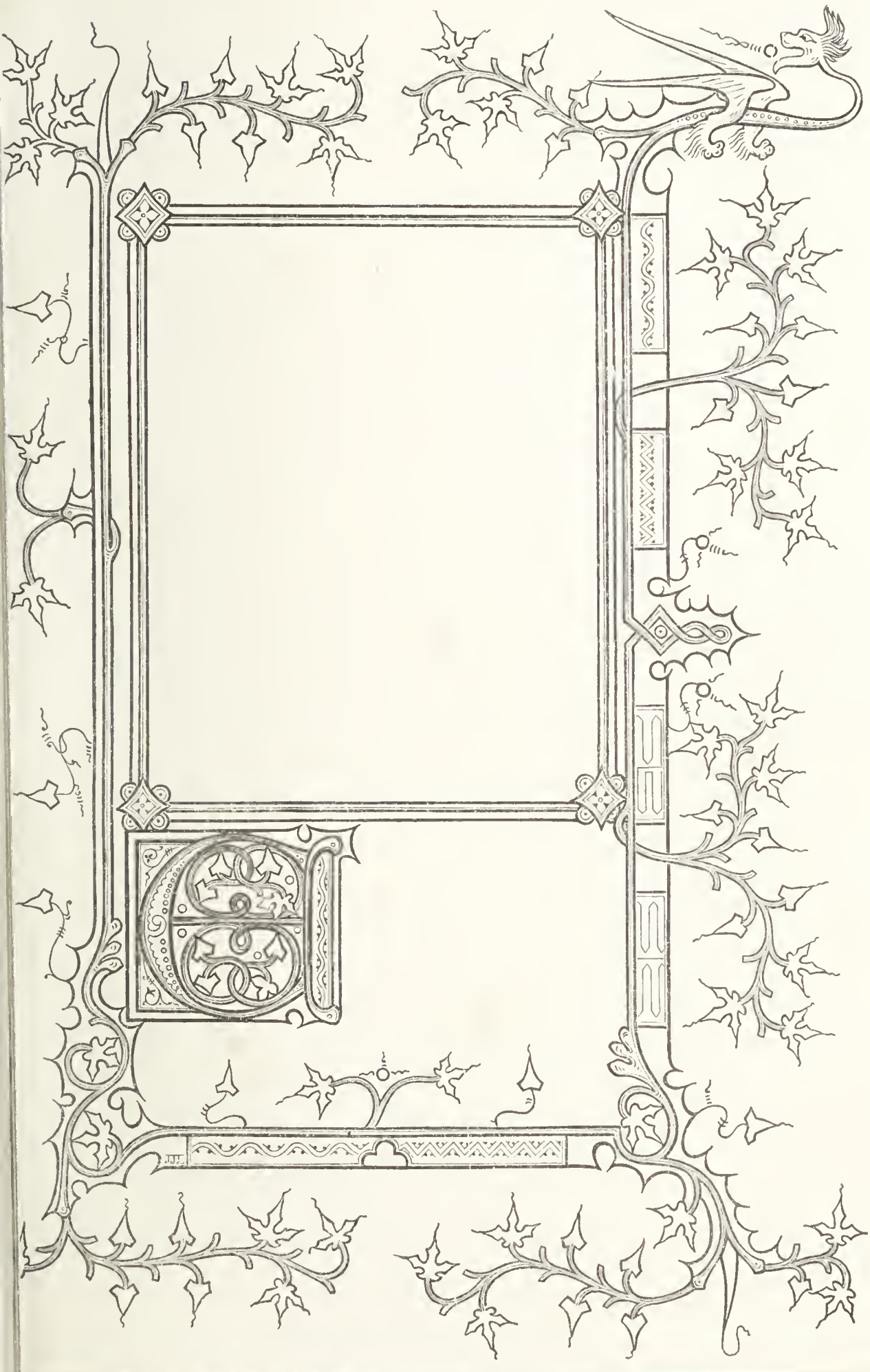
Lower Part of Painted Window of Egyptiaca, Chartres Cathedral, France.



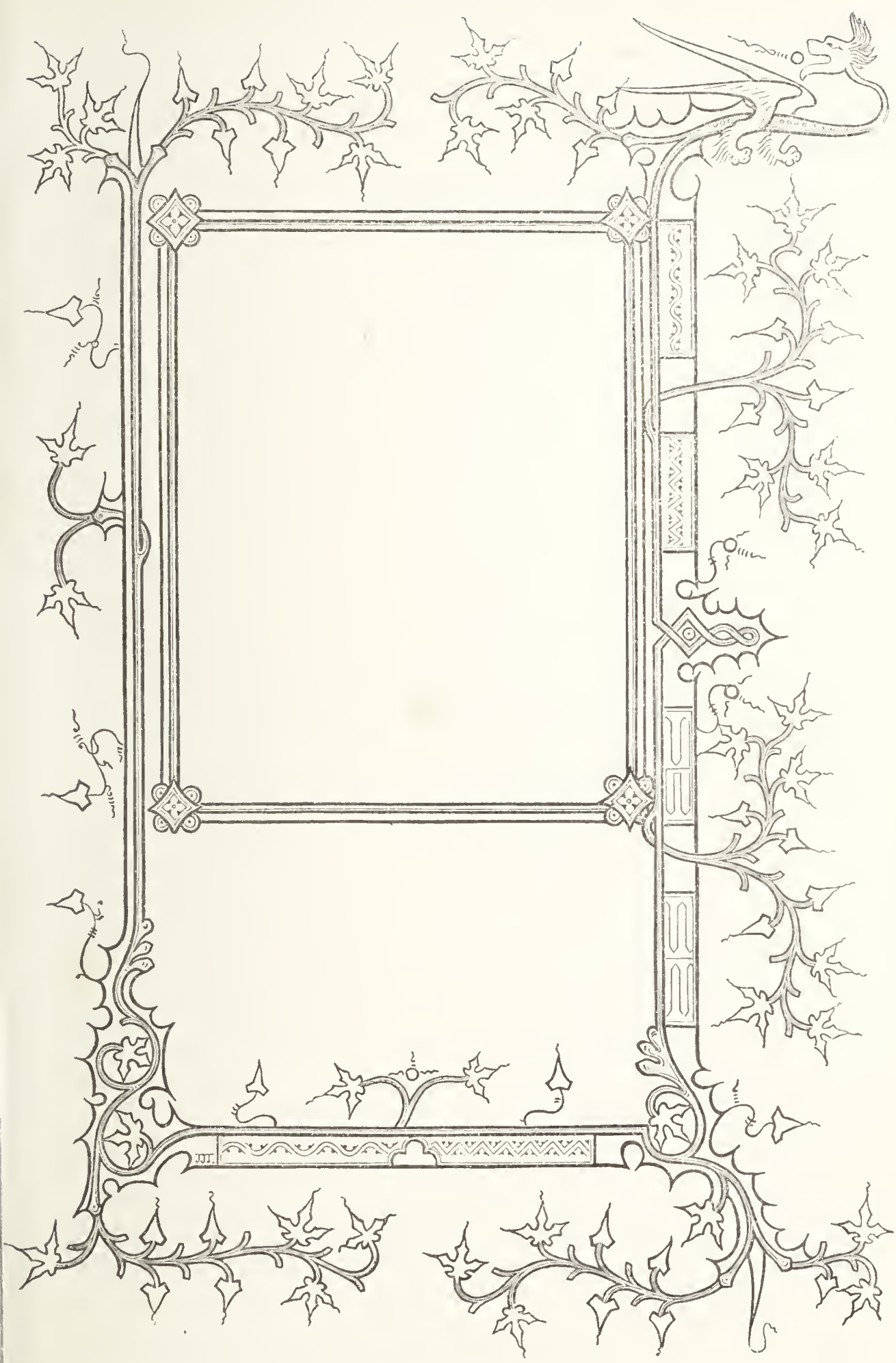
Hebrew, Addl. MS. 11,639, British Museum.



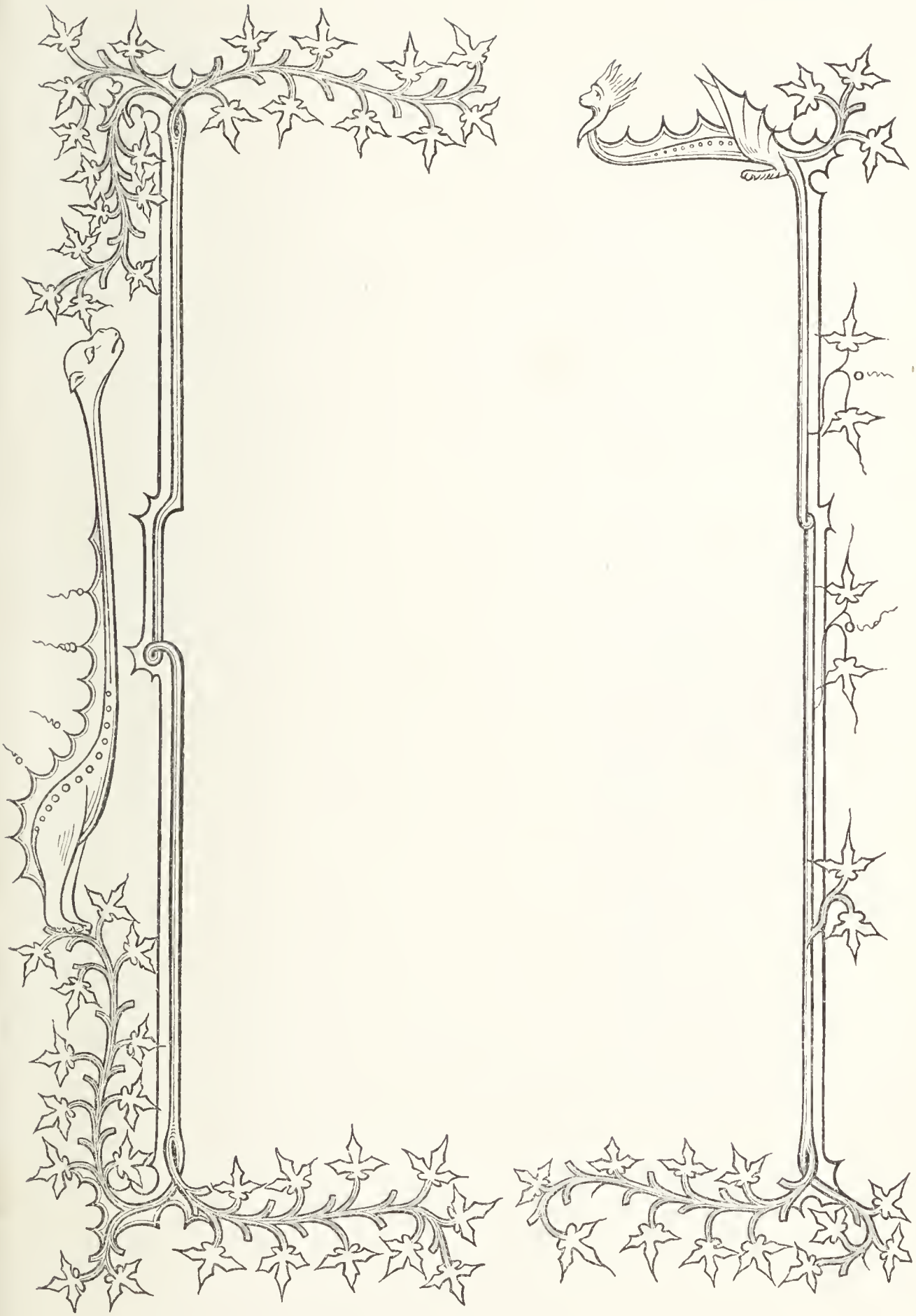
Suggestive Design from Painted Window and Illumination.



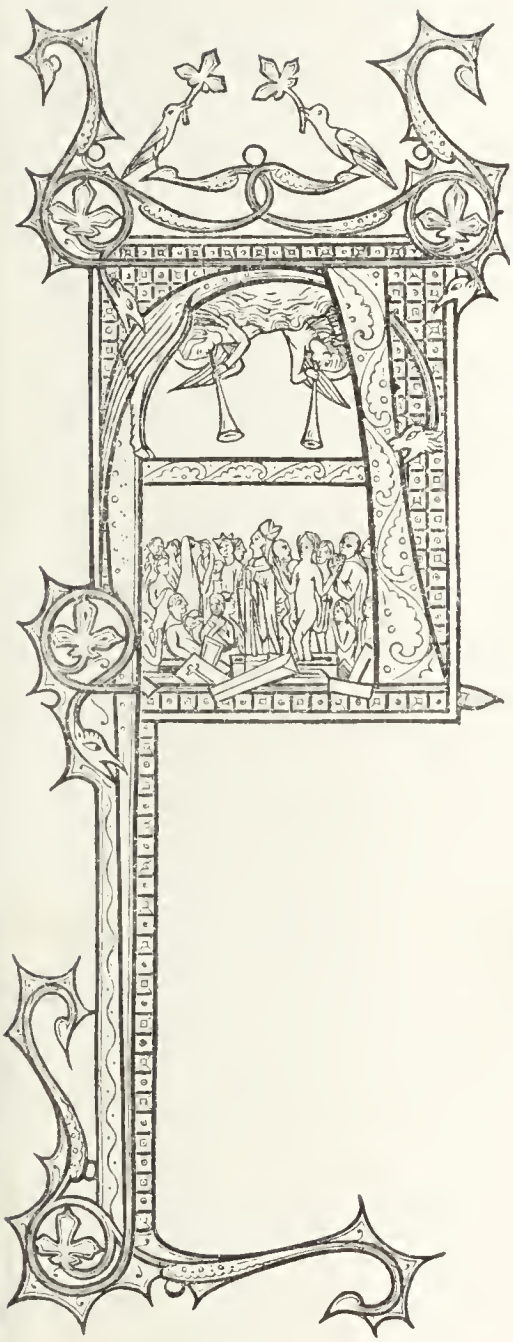
Border and Letter F from Addl. MS. 24,145 British Museum



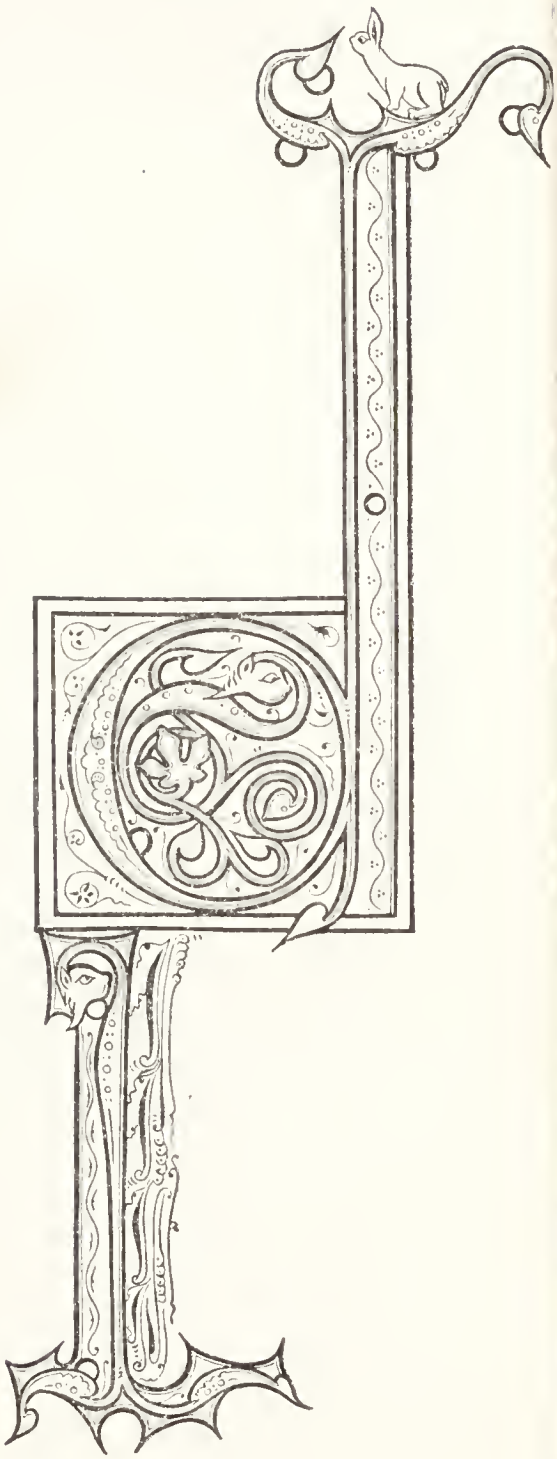
Ivy Border from M.S. Addl. 23,145, Britiſh Muſeum.



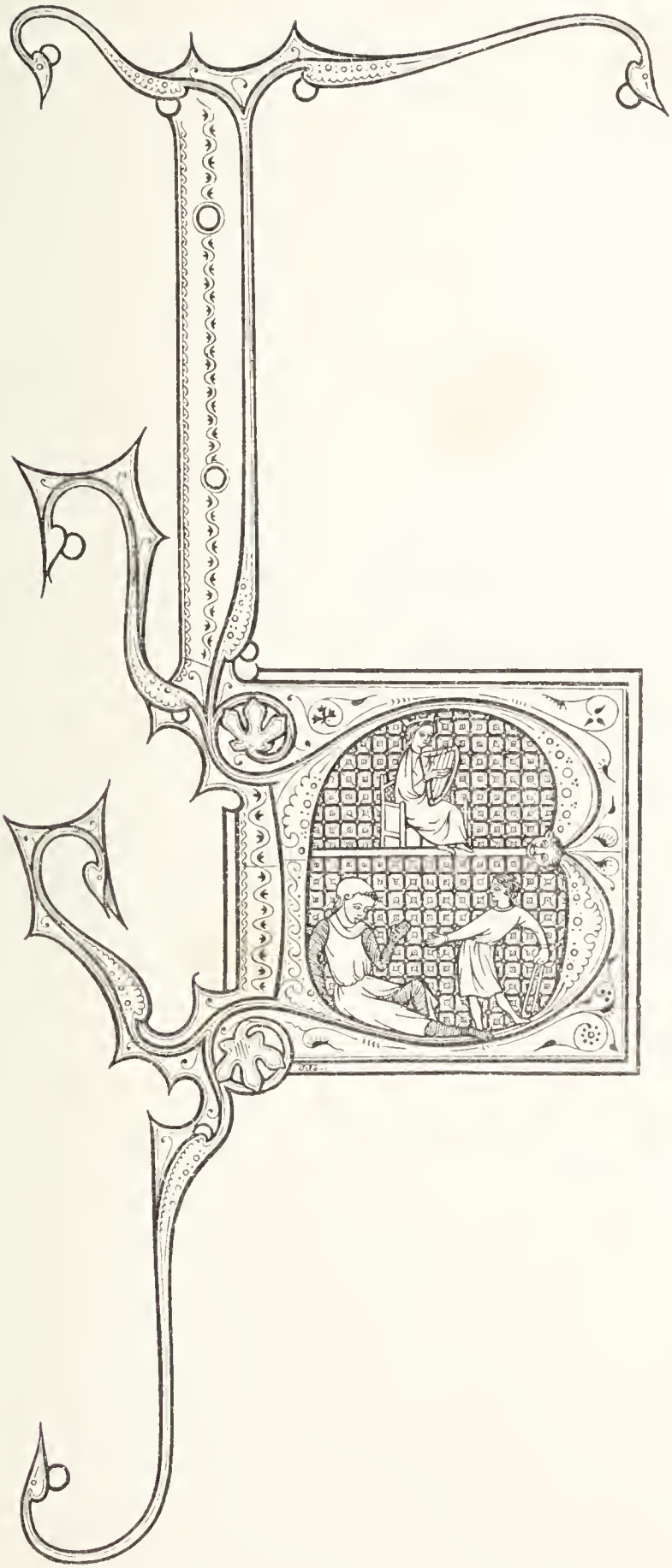
Common Ivy Border from Miſſal in poſſeſſion of G. E. Street, Eſq.



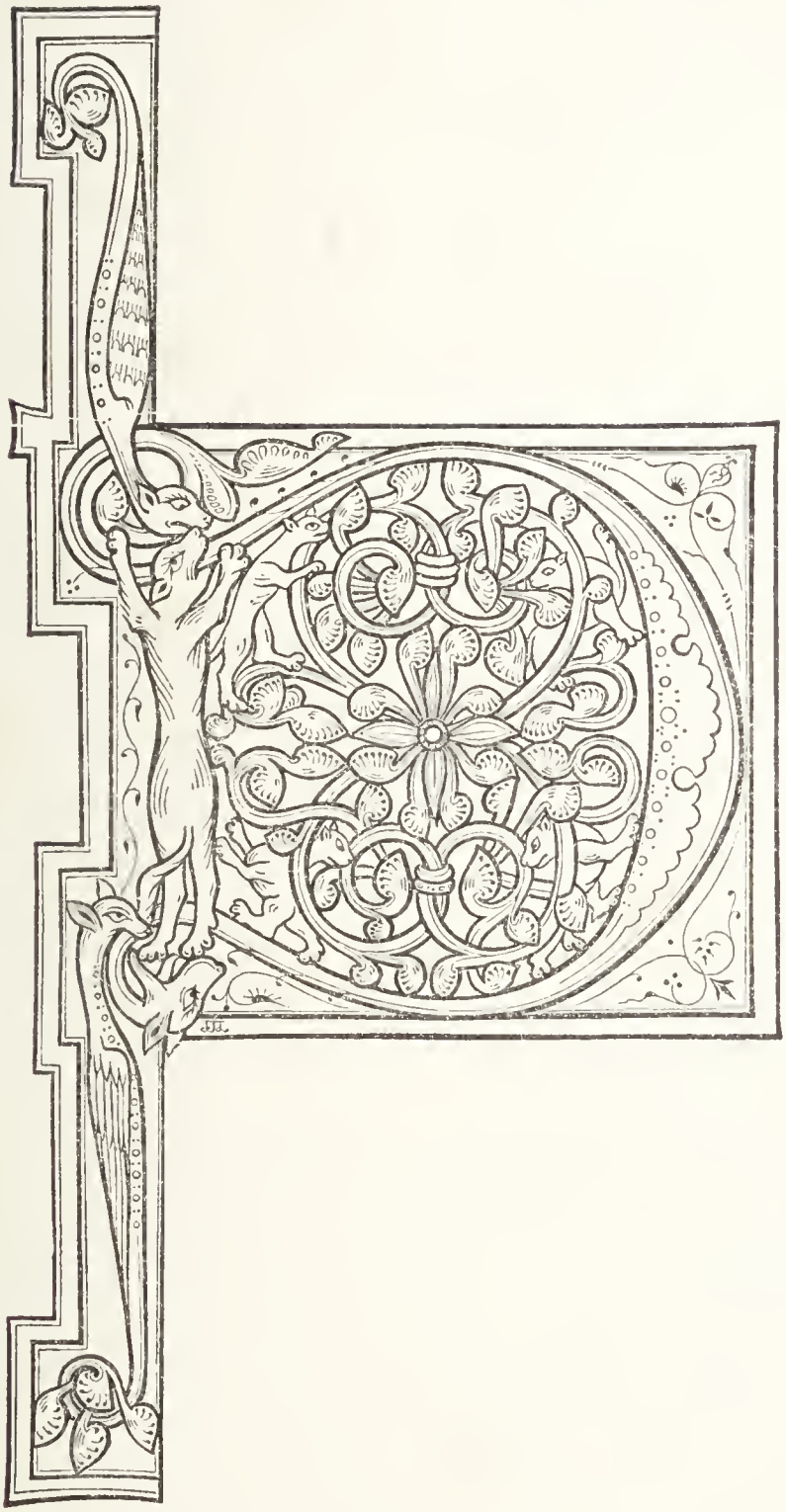
Letter A, from Fragment of French Folio Choir-book.



Letter C, from MS. Advocates' Library, Edinburgh.



Letter B from M.S. Bible, Advocates' Library, Edinburgh.

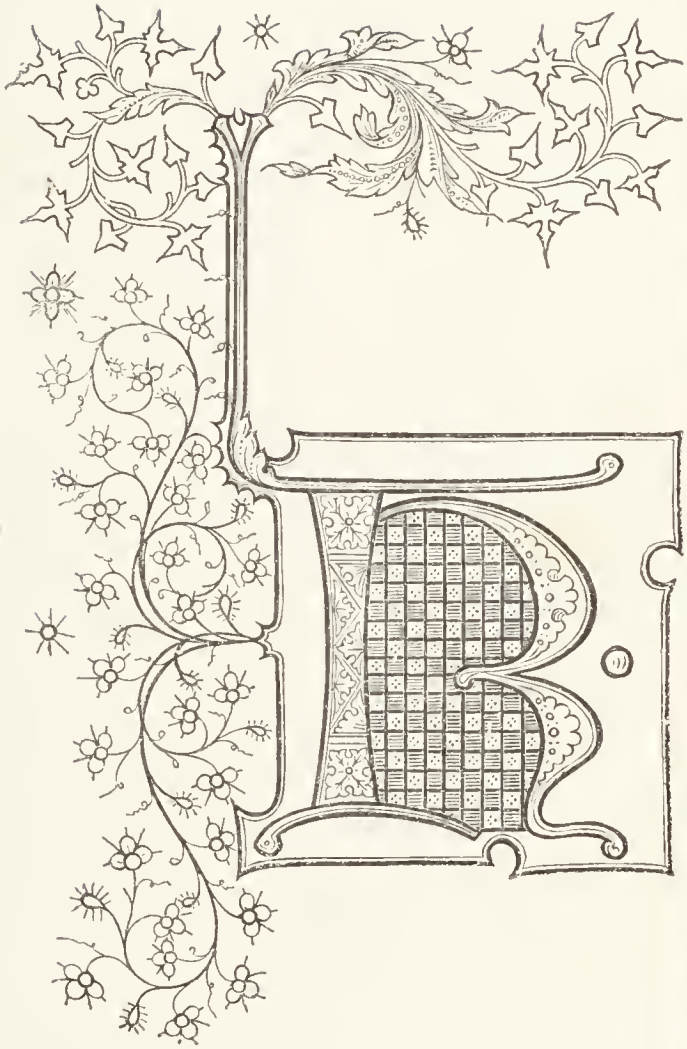


Letter D. from Folio M.S. in poſſeſſion of
G. E. Street, Eſq.

From Addl. M.S. 23,145, British Museum.

Letter F from MS. Bible, Advocates' Library, Edinburgh.

Letter G (Engliſh Flower Type), MS. I-E. IX. Britiſh Muſeum.



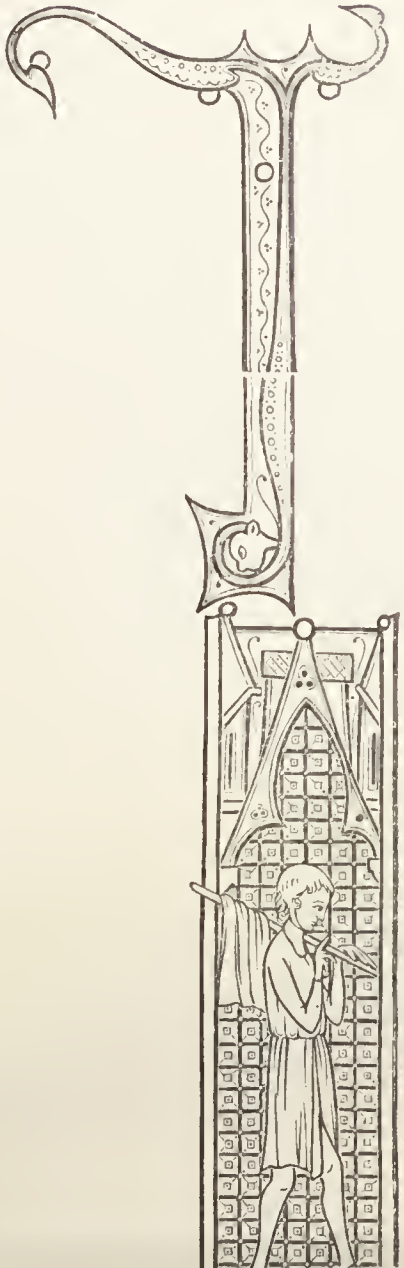
Letters H and K from Berri Bible, &c. British Museum

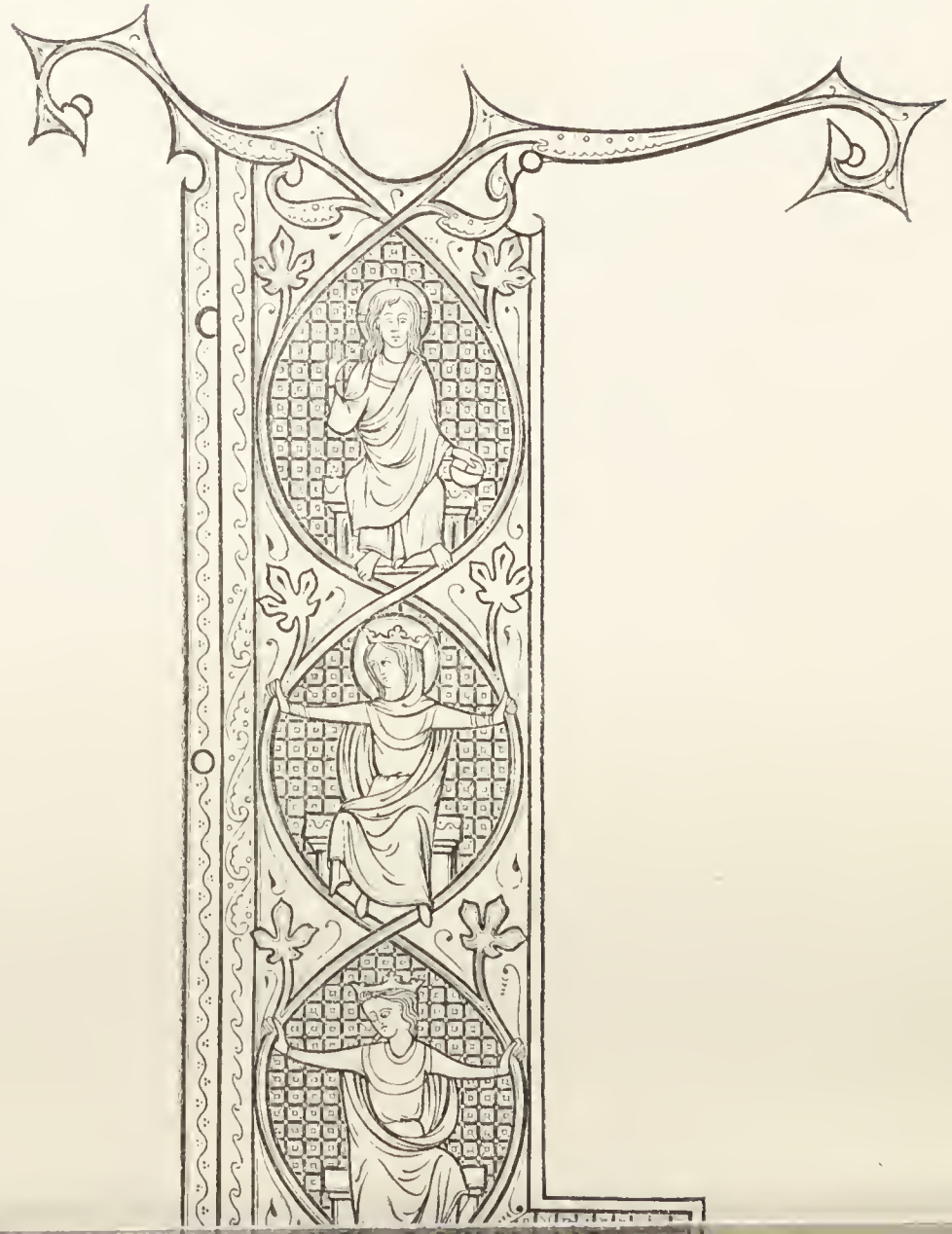
Letter I from MS. Goſpels,
Britiſh Muſeum

Letter I M.S.
Bible,
Advocates'
Library,
Edinburgh.

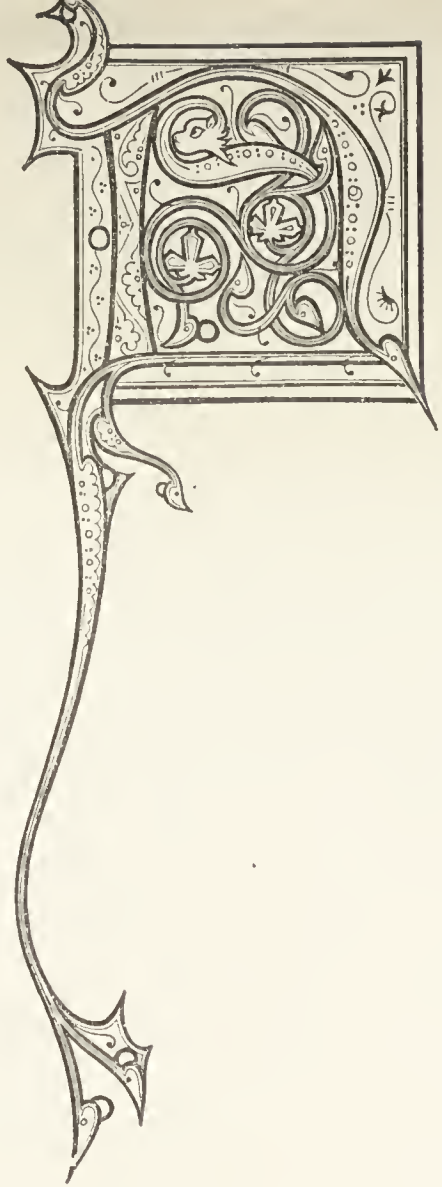
Letter J from
'Vegetius' M.S.
Britiſh Muſeum.

Side Borders, or Capitals I or J from M S. Addl. 17,341, British Museum.

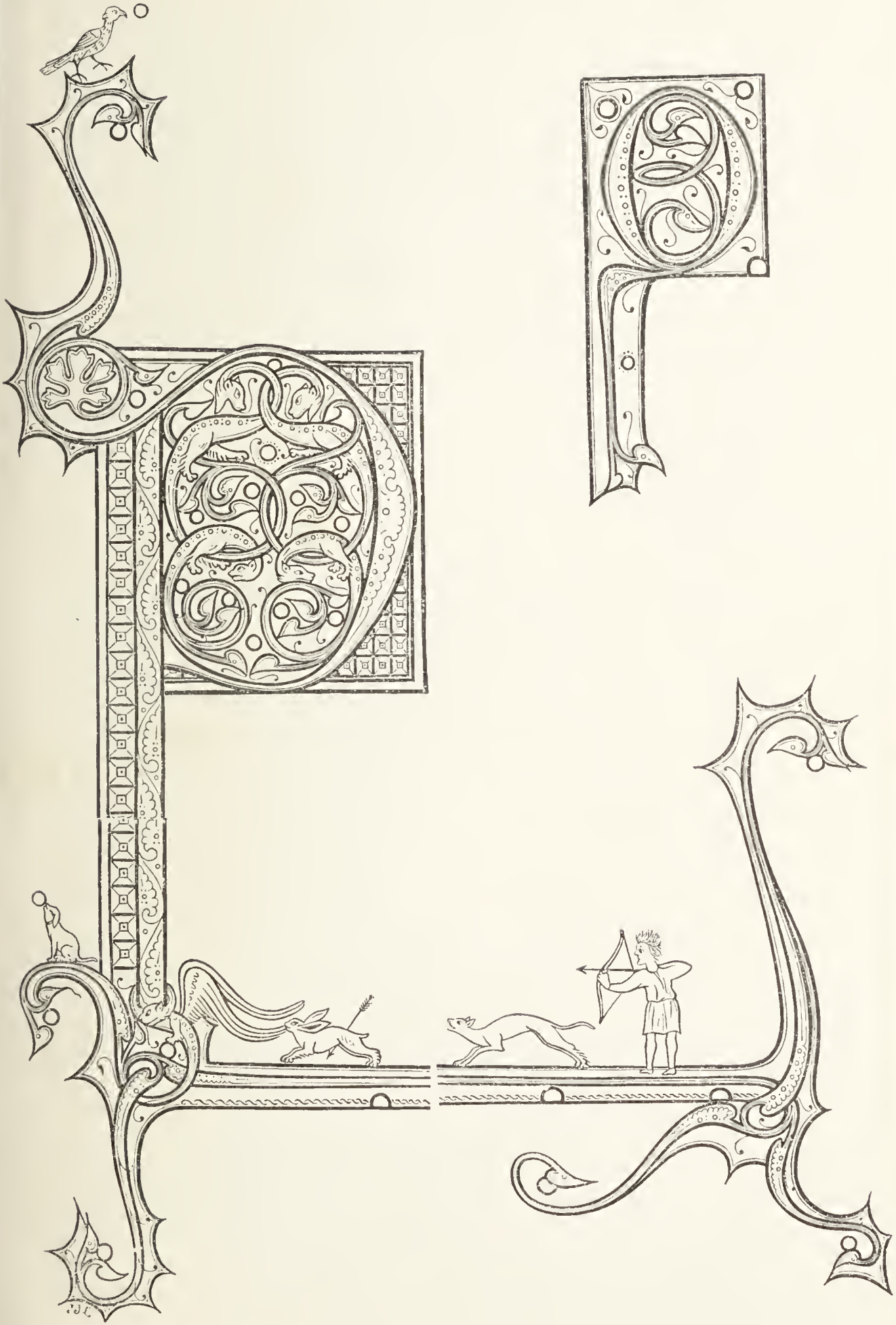




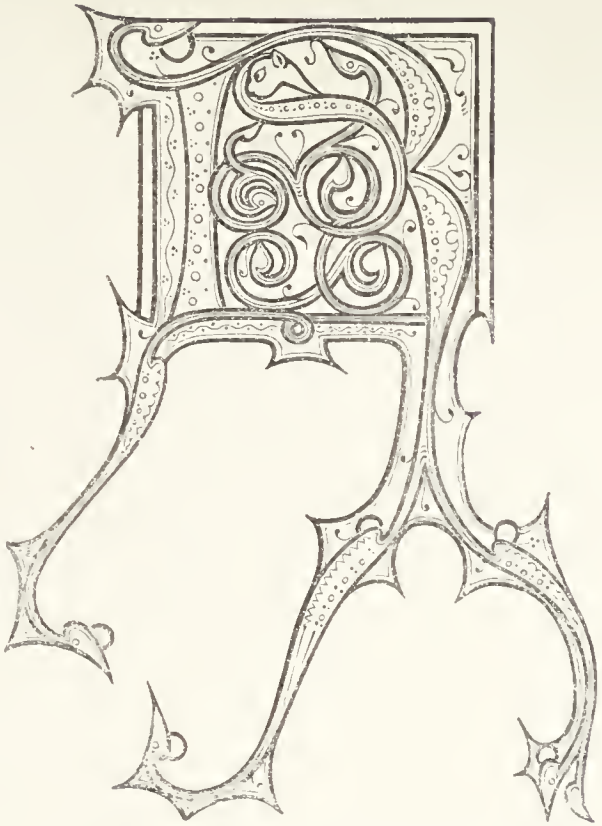
Border Letters I or J (Ruth) and L ('The Jeſſe') M.S. Bible, Advocates' Library, Edinburgh.



Letters M N and O from M.S. Bible, Advocates' Library, Edinburgh.



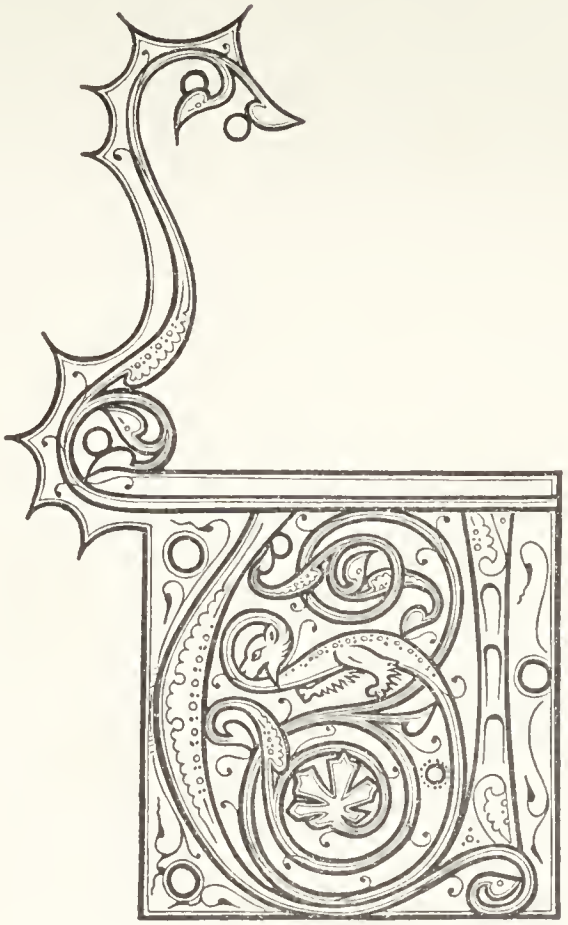
Letters P and Q from 'Vegetius' M.S. British Museum.



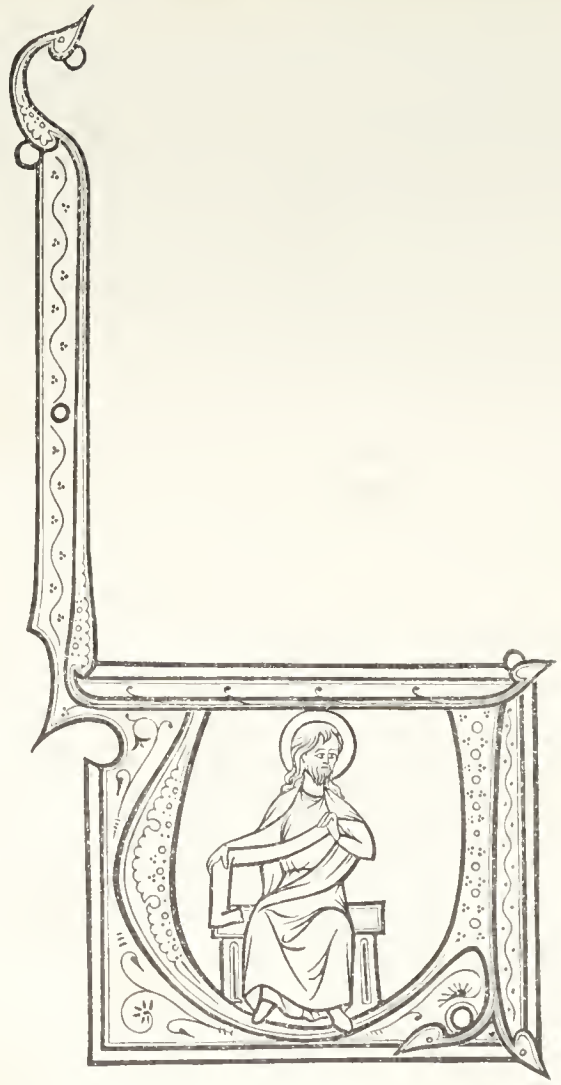
Letter R after M.S. Bible, Advocates' Library, Edinburgh.

Letter T from 'Vegetius' M.S. British Museum.

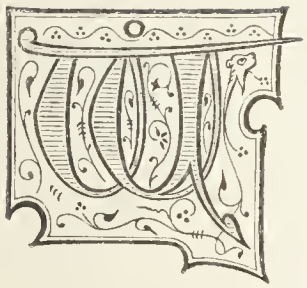
Letter S from M.S. Addl. 14,790 British Museum

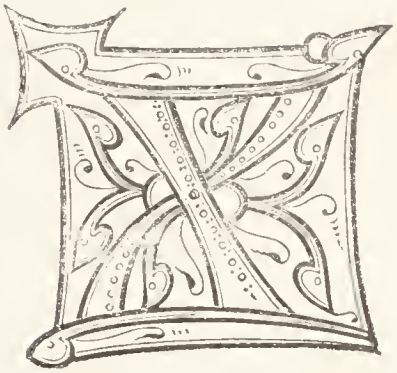


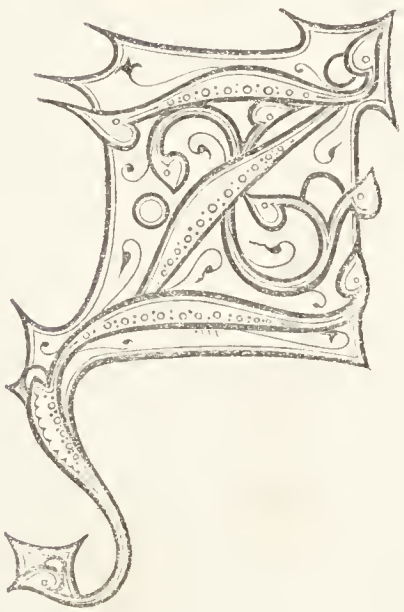
Letter U from 'Vegetius' M.S.
British Museum.



Letter V from M.S. Bible, Advocates'
Library, Edinburgh.

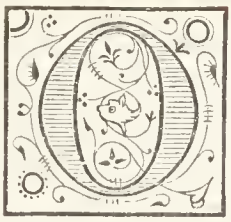


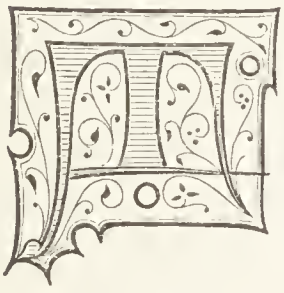
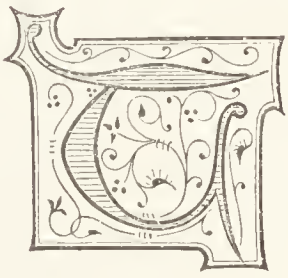


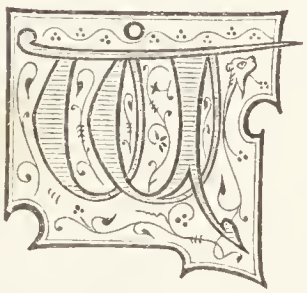
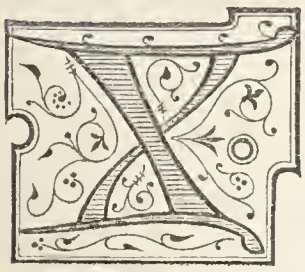


Letters W, X, Y, and Z, Britiſh Muſeum, &c.

Alphabet, Adapted after M.S.



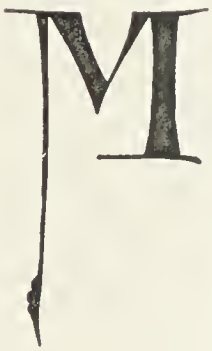



Advocates' Library, Edinburgh.

Aabcdefghijklmnopqrstuvwxyz;:.
abcdefghijklmnopqrstuvwxyz.-

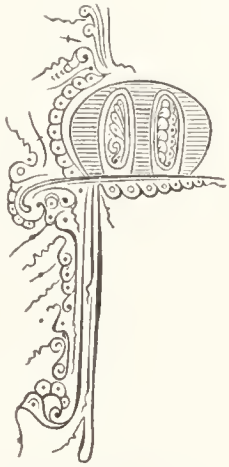
commandment	I. III. IV.
commandmt	XXVII. &c.

XIII and XIV Centuries.

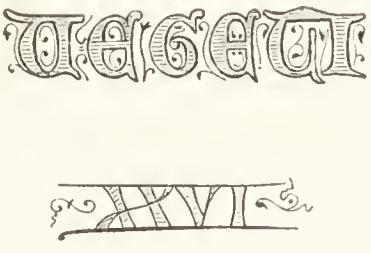


XII Century.

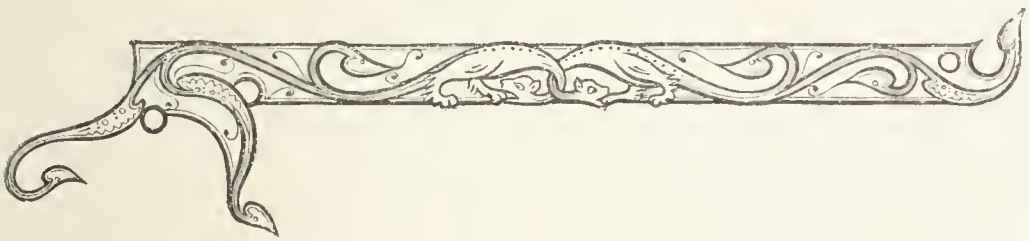
XIV Century.



XIII Century.



Alphabets and Minor Capitals, &c.



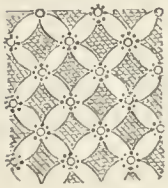
Line Finishings.

Line Finiſhings.

II

I

IV



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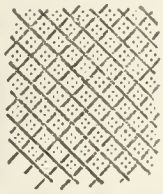

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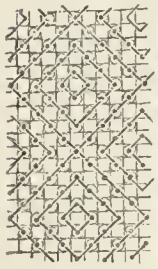

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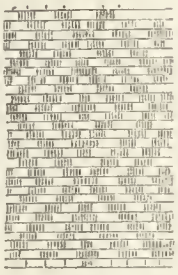
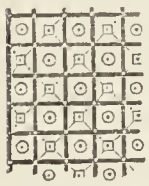


VIII



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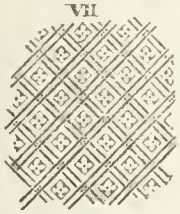

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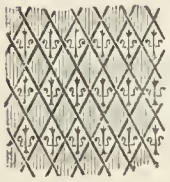
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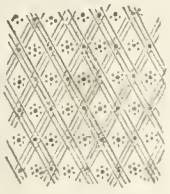

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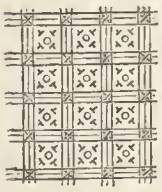

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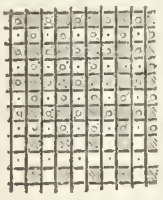
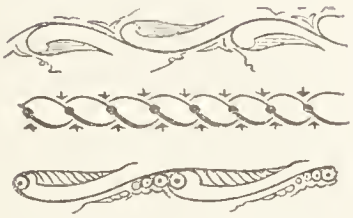


leafage

I



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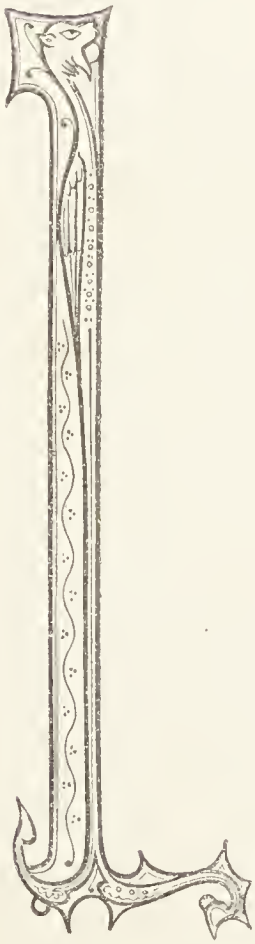
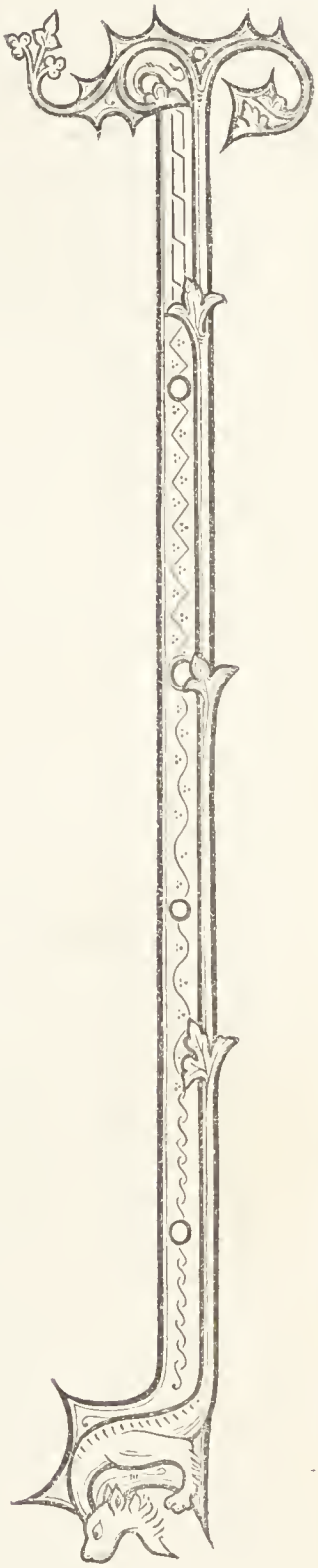
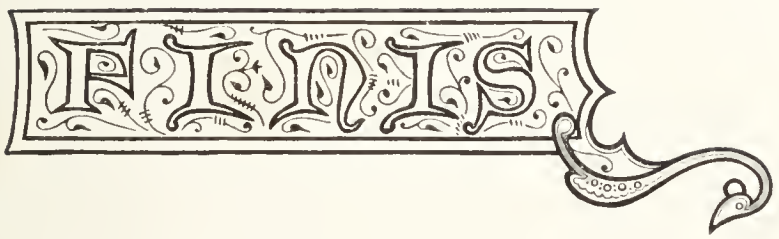




Diapers and Details.



London: Printed by A. Schulze, 13, Poland Street.

Blessed
are they that
mourn: for
they shall be
comforted.

Guide

TO

The Art of Illuminating

AND

Missal Painting.

BY

W. & G. AUDSLEY, Architects.

WITH

EIGHT PAGES OF LITHOGRAPHIC ILLUSTRATIONS.

London:
GEORGE ROWNEY AND CO.
MANUFACTURING ARTISTS' COLOURMEN,
51 AND 52, RATHBONE PLACE.
1861.

The right of Translation is reserved.

Preface.

Owing to the rapidly increasing love for the beautiful Art of Illumination, and the devotion with which it is being studied throughout the length and breadth of our land—no apology is required for the appearance of this little volume.

We have endeavoured to write it throughout in a simple and connected manner, in order to save, as much as possible, confusion and doubt in the minds of our readers; and we trust it will be found of practicable value to the Student and Amateur.

Having had considerable experience in all branches of the Illuminator's Art, and being at the present time engaged upon the most extensive modern original illuminated work* that has ever been offered to the public, we

* "The Sermon on the Mount," large folio, Day and Son, London.

can, with assurance, lay before our readers our few remarks on materials and the manipulative processes.

With the able assistance of the publishers, we have introduced a more complete series of illustrations than has ever before been offered, even in works of five times the price of the present.

W. & G. A.

Liverpool, January, 1861.

Guide

TO

The Art of Illuminating

AND

Missal Painting.

Introduction.

We are living in the nineteenth century, an age destined to be rendered glorious in the page of history. Great indeed is our birthright, for we are children of the brightest day that has ever dawned upon the world, with tools forged by our forefathers at our hand, wherewith we may carve for ourselves an immortal name.

Wonderful and vast are the resources of our time, and truly astounding are the discoveries and inventions which have been made, and are being made every day; but it is not to these alone we will owe our golden throne in history, it is not in these alone we are singular from those centuries which have rolled along the pathway of time into the limitless past; Art, the expression of man's lofty soul, the poetry of mind, will be the pen which shall illuminate our glory on that immortal scroll.

Art may be said to be on its revival, being awakened from a sleep of nearly three centuries, and who dare say that its renewed light will not outshine in glory that which has gone before.

Never, we may say, have the fine arts stood on so firm a basis as they do at the present time, never has painting been so universally and liberally encouraged, music and poetry so enthusiastically sought after; and never has

architecture proved such a subject of general interest, and been so liberally studied.

In the art-world, amongst the most brilliant achievements of the present century, is the revival of Gothic Architecture, with its attendant train of decorative arts. It would be difficult, indeed, to say where the usefulness of that revival will end; already has it worked wonders in nearly all departments of ornamental art, and yet it is evident that its career has but begun.

One great handmaid of architecture has already burst before the world, and we may look forward with almost certain hope to behold its revival producing works more brilliant than those which marked its brightest eras. I allude to the Art of Illumination.

Numerous are the treasures scattered amongst our many national and public libraries, from which modern illuminators may derive inspiration in their glorious art. Yet to beginners, such sumptuous monuments of the labours of the Early Fathers, act but as checks to zeal, for even to the master it appears vain to endeavour to rival or approach them in beauty of design and execution. We must not forget, however, that mortal hands and heads gave them birth, and that mortal hands and heads can do now what they could not do in former times.

To the uninitiated, works of a more elementary character, based on the schools of the Middle-Ages, must be supplied, educationary in style and in directions, with regard to the manipulatory processes in connection with the practice of the art, and encouraging in their tendency, until the beginner becomes the student, and the student in turn the master and teacher.

That public taste is improving, we can have no doubt, for every day we may observe a marked advancement in articles of utility and luxury, but in no department is the improvement we speak of more manifest than in works of Gothic, or Ecclesiastical Art.

The æsthetical principles and feelings which may be observed to pervade all the remains of the labours of the

early Gothic Masters, and that master-spirit, or sympathy, which seems to form the great connecting link between the several departments of their works, is becoming every hour better understood, and more inwardly felt amongst the students of the mediæval schools of art. This is much to be desired, for unless the poetry of inventive genius, the freemasonry of mind be breathed into material things, it is but little they can be expected to express in sympathy to the educated eye and taste.

Of all the arts which flourished during the Middle Ages, that of Illumination may be said to be the most glorious; this cannot be wondered at when we consider to what purpose it was mainly applied, namely, the decoration of the Scriptures, the revered word of the Deity to the Creature.

It is not necessary for us to enter at all upon the question of the utility of the study of illuminations, as we find them during the ages of their birth and growth, for the purpose of art-education, or into the question of the vast light such a study throws upon the subject of the knowledge of the ornamental and pictorial arts of design, as practised during the periods of their execution. No one will, we venture to say, be bold enough to deny either.

We have remains in Italy of ancient wall paintings, frescoes, and mosaics, but in Western Europe we have only perfect guides in the form of Illuminated MSS., with the partial exception in favour of sculptured works, which are, however, fast disappearing, crumbling away before the rough winds of time.

Ere we proceed to treat of the subject which forms the first portion of our Manual, viz., the History of the Art of Illuminating during the Middle Ages, let us say a word to those who read these pages, and to all who may be filled with the laudable ambition to aid by their individual labours the revival of our national arts—that the fabric to be reared, to be worthy and permanent, must be built upon the foundation stones of eld.

Part First.

The Art during the Middle Ages.

However interesting to a general reader, and in an archeological point of view it might be to trace the rise and progress of the caligraphic art from its first struggles for existance, and comment on the various rude materials used in connexion with it, anterior to the important introduction of parchment and vellum, it would be out of place in such a necessarily circumscribed work as the present. Nor is it required for the progress of this Treatise, to allude to the art of writing in any way save a sketchy manner.

It is almost needless to tell you that an illuminated manuscript is one in which decorative material is introduced as an adjunct to the writing. This ornamental matter is sometimes found in the form of paintings, or miniatures, illustrative of the text, sometimes in the form of partial, or complete borders, forming a frame-work to the writing, in which the fancy of the illuminator has been indulged by the introduction of animals, birds, insects, &c., amongst the scroll-work and foliage; however, it was in the initial letters that the illuminators of old delighted and excelled. Of all these we shall have to speak more fully hereafter.

That the Art of Illuminating, or decorating manuscripts was known at very early times, we have conclusive evidence. The Romans are said to have had the practice of decorating their books with portraits and imaginary subjects; but the only proof we have, is from the writings of the classical authors themselves. We can have but little doubt that

Greece, Egypt, and the nations of the East nursed the art prior to its introduction into Rome in the second century. However, with these remote times we have but little to do; it is to the centuries between the fifth and sixteenth that the true Art of Illumination belongs.

Of the Saxon era we have some valuable and beautiful manuscripts preserved to us, all of which we may safely say, are calculated to astonish those who may gaze upon their time-worn pages.

It is an acknowledged fact that civilization and Christianity reigned long in Ireland, before either was fully introduced into England; it is natural, therefore, that we should first look to Ireland for the art of illuminating, nor do we look in vain, we find it flourishing there long before it was known with us.

Speaking of the state of Art in Ireland, Professor Westwood in his "Palæographia Sacra Pictoria," says, "that at a period when the fine arts may be said to have been almost extinct in Italy and other parts of the continent—namely, from the fifth to the end of the eighth century—a style of art had been established and cultivated in Ireland, absolutely distinct from that of all other parts of the civilized world. There is abundant evidence to prove that in the sixth and seventh centuries, the art of ornamenting manuscripts of the Sacred Scriptures, and especially of the Gospels, had attained a perfection in Ireland almost marvellous, and which in after ages was adopted and initiated by the Continental Schools visited by the Irish missionaries."

The most beautiful and wonderful of the Irish, or Hibernian illuminations, is the "Book of Kells," preserved in the Library of Trinity College, Dublin. This valuable manuscript was executed during the sixth century. Few persons can gaze upon its wonderous richness and intricate detail without astonishment, and we can fully enter into those feelings which prompted Westwood to exclaim, "Ireland may justly be proud of the 'Book of Kells.'" For an interesting and complete description of

this great specimen of early Celtic art, we must refer our readers to his able article, in his "Palæographia Sacra Pictoria."

The English illuminations which sprang from the Irish school, may be best represented by the "Durham Book," the finest specimen of Anglo-Hibernian illumination in existence. This splendid MS. was illuminated on the Island of Lindisfarne, about the year A.D. 700. In it we may observe a decided improvement in figure drawing, and in the decorative portions an advance in the direction of harmony, and in connectedness and completeness of style and design.

In the illuminations of both the Irish and Anglo-Irish schools, we may observe the following features, or peculiarities.

The general tone throughout is that of laboured intricacy, with a decided want of repose and artistic simplicity. The initial letters are often large and rich, filled in with intricate ribbon-work, mostly in white on black grounds, (See Plate 1, Fig. 1) though colours are sometimes introduced.

Complex masses of a rather confused style of decoration, which is peculiar to Celtic ornament, generally occupies the open spaces of the letters. This decorative material is chiefly formed by two or more opening spiral lines starting from a point, and sweeping into minor volutes formed by other lines, the interstices being filled in with colour.

Panels within the letters, and often the initials themselves, are formed or filled up with a great variety of lacertine animals, reptiles and birds, attenuated in a hideous manner, with their tails and tongues extended into long ribbons, and twined among their legs and bodies. Intricate and beautifully executed spiral lines, and animals' heads terminate projecting parts.

Borders of this period are mostly executed in the interlacing ribbon-work, shewn in Fig. 1.

Diaper patterns are found, formed of intertwining animals

or birds, several times repeated. The human figure is sometimes introduced into the illuminations, treated after the manner of those monsters.

Around the initials, borders, and the texts, are placed a countless number of small red dots; and the text itself, contiguous to the great capitals, is often rendered decorative by being grounded with colour and ornamented with animals, birds, and ribbons. It is worthy of remark that natural flowers and foliage are almost entirely omitted in works of Celtic art.

A style of illumination which arose about the fourth century, was in full vigour during the eighth. Its principal peculiarity consists in the vellum on which the illuminations were executed; it being stained (or in later times painted) with different shades of violet, purple, or rose; the illuminations and text were usually entirely executed in gold and silver, though colours were sometimes introduced.

We have some valuable early examples of this regal school of illumination preserved to us; fine specimens may be seen in a manuscript copy of the Gospels, in the Cottonian Library, British Museum, (Tit. C. 15.) while there are others in the Libraries of Vienna, Munich, and Stockholm.

Perhaps the most interesting and ancient of the stained vellum manuscripts, is the "Codex Argenteus," or Silver book of Ulphilas, now in the Royal Library at Upsala, it is nearly a complete copy of the Gospels, written in silver and gold letters on violet coloured vellum. Its date is about the fourth century.

Speaking of a purple MS. of the Anglo-Saxon school, Professor Westwood remarks: "The Royal Manuscript preserved in the British Museum, (marked 1 E 6,) must be esteemed one of the most precious monuments of early Anglo-Saxon caligraphy and illumination which have come down to our times.

Its noble size (18 inches by 14), the clearness of the writing, united with the circumstance that several of its leaves are stained with a very dark purple colour, might

lead almost to the presumption that this was the identical copy of the Gospels which St. Wilfred presented to the Church of York, and which his biographer, Eddius, described as a thing almost miraculous. From an inscription on the fly-leaf in a hand about 500 years old, the volume appears to have belonged to the Monastery of Saint Augustin, at Canterbury."

We may remark that in the valuable MS. alluded to, colour is largely introduced on the purple grounds, with a truly wonderful effect.

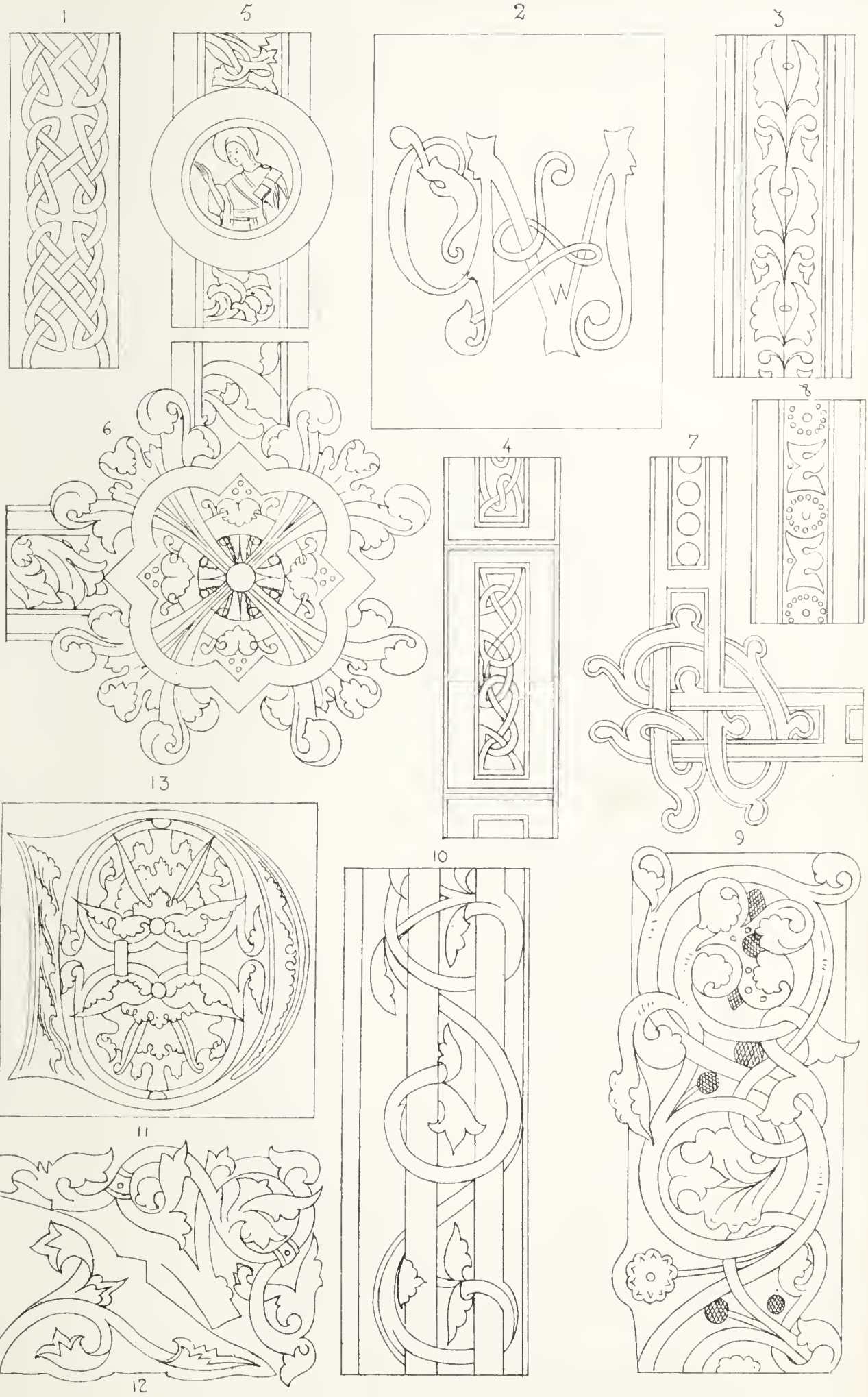
Plate 1, Fig. 2, contains three letters from this manuscript, which are curious, showing the manner in which letters were entwined during the reign of the Anglo-Saxon school of caligraphy. The letters in question are QUI, the first half of the Latin word QUIDEM.

A very magnificent Psalter, written throughout in golden letters upon purple vellum, (if it may not be considered the finest specimen in England) is now preserved in the Bodleian Library.

Writing in gold was not confined to purple manuscripts however, as we have several examples of it on white vellum, There is a fine specimen in the Harleian Collection, No. 3788.

On the continent, during the reign of the greatest patron of the Illuminator's art, Charlemagne, and under his fostering care, illuminating rapidly advanced. In the works of his school we may observe traces of classic treatment; it may therefore be inferred that the love for Roman art, which could not have altogether died out, must have led to its partial study as a model. Hence it comes that we find the acanthus, (or rather a conventional treatment of it) liberally introduced in the manuscripts of the period. All traces of Hibernian art disappear, while the ornaments and capital letters assume a simpler and more massive character.

About the time of Alfred, considerable intercourse took place with the continent, this as might be expected, had the effect of introducing into the Anglo-Saxon Scriptoria,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features of the above mentioned Frankish school; not, however, to the exclusion of the peculiarities of the early Anglo-Hibernian manuscripts.

In the works of this style, which we may term the Franco-Saxon, the massive simplicity of the Charlemagne is cleverly combined with the intricate interlacing feature of the Celtic School.

This interlaced work, however, underwent a change, becoming bolder and more open in treatment. The initial letters were generally formed of plain broad gold bands, occasionally divided into panels, which were filled in with Celtic ornament, or other decorative matter. An illustration of this peculiar style is given in Plate 1, Fig. 4, although it is taken from a manuscript rather late in the school.

Animals and detached heads were at times introduced in the illuminations of this style.

One of the finest specimens of the Charlemagne era extant, is the "Golden Book," (Codex Aureus) preserved in the Harleian Collection, numbered 3788.

During the ninth century, many manuscripts were executed, worthy monuments of the Limner's art. Great beauty is to be observed in the border-work of this period; we have given an example in Plate 1, Fig. 3, which may serve (though but poorly) to give an idea as to the prevailing character.

We now arrive at the latest Anglo-Saxon style, and perhaps the finest as far as regards artistic merit of all the schools prior to the twelfth century.

We have good reason to believe that the style in question, which dates about the tenth century, is purely national, no parallel being found in continental work.

The finest specimen of this school remaining to us, is the far famed Benedictional of Ethelwold, belonging to the Duke of Devonshire. There are others of great beauty at Rouen, from one of which we have a reduced fac-simile, Plate 1, Fig. 6, and a copy of the Gospels executed in the same style, a fragment from which is shown in Fig. 5,

is preserved in the British Museum, commonly called the "Gospels of King Canute."

The leading peculiarities of this period are mainly confined to the borders, which form complete frames to the text. They are usually constructed of massive parallel gold bars, outlined with yellow, with corner and centre ornaments of geometrical form, in and about these bars and ornaments, foliage of a severe, though graceful conventional nature is twined. It is a fact of some interest, that the foliage alluded to bears a strong likeness to that adopted in the sculptured decoration of the Early English period of Gothic Architecture two centuries afterwards.

Miniatures are sometimes introduced into the centre pieces of the borders, as in our example from the Gospels of Canute, Fig. 5. Reference to Fig. 6, (a corner ornament from one of the Gospels preserved at Rouen) will illustrate the peculiar treatment of the foliage.

The initial letters which are contained within these elaborate borders are still large and rich, and the interlaced feature is retained about their extremities.

The latter portion of the tenth and the whole of the eleventh centuries, may be looked upon as disconnected and transitional periods. It, therefore, becomes a difficult matter to give anything of a satisfactory notice of the state of the art during those eras.

The Normans did very little to encourage the arts in the first years of their sovereignty; in fact, we may say, illuminating was for a time entirely forsaken, if not abandoned. However, the eleventh century has produced some works of considerable merit, and the colouring of some examples is particularly rich and harmonious.

Modifications of earlier illuminations are used in MSS. of this period, the interlaced feature for instance, see Plate 1, Fig. 7, and border work, Fig. 8.

We may observe the detail of the illuminations of the eleventh century being formed, which developed itself to such a remarkable manner in the following period.

Of all the styles of illumination, that which occupied

the twelfth century, may be said to be the finest. The art seems, during this period, to have reached its culminating point, availing itself of all that is grand in conventionalism, colouring, and artistic treatment.

About the middle of this century, a continental influence began to display itself in English work, and for about a century afterwards, illuminating seems to have progressed in an almost parallel style in France, Germany, and England.

During the period we have alluded to, new life appears to have been infused into all the ornamental arts. Gothic Architecture assumed its noblest garb, and called forth the fullness of mediæval decoration to add splendour to those structures which must ever remain the wonder of the world.

In the illuminations of the twelfth, and opening years of the thirteenth centuries, the peculiar Gothic feeling may be observed to prevail, while gradually the Romanesque features of earlier works died out, never to be again revived within the reign of legitimate illumination. In fact the extreme of all that is classic was followed in the decoration of manuscripts, as it was in ornamentation, as applied to architectural works.

The principal peculiarity in the illuminations of this period is to be found in the scroll work, which is of a bold and open character, without leaves. The scrolls are of a volute outline, coloured in flat, hard edged shading tints, generally terminating in the centre with a rich conventional flower; minor portions of the scrolls often finish by turning over and spreading slightly; these terminations being generally of a contrasting colour, add greatly to the effect of the composition in which they are introduced. When, however, the scroll-work alluded to is monochromatic, which is often the case in continental work, shading is alone employed in the flowers and turnovers. Ground-works of gold, silver, and contrasting colours are introduced within the scrolls, adding greatly to the general effect. Small specimens of monochromatic and poly-

chromatic twelfth century scroll-work upon different grounds, may be seen in Plate 1, Figs. 9, 10, 11, 12.

These scrolls, although forming the characteristic feature of the period, are still only adjuncts to the initial letters, to which the decorative illumination was generally applied. It is much to be regretted that the fancy and inventive genius of the Limners of the twelfth century, did not extend to borders, such as were introduced both in previous and after eras.

The forms of the capital letters of the twelfth century are perhaps the most perfect in our collection, being free, graceful, and correct. The minor initials are studies themselves in conventional design and treatment. See Plate 1, Fig. 13.

A very peculiar style arose during this period applied principally to initials, though occasionally to slip borders, (where great architectural merit is to be observed). These initials and borders were formed of scroll-work, foliage, and animal forms, outlined and shaded in red alone, with grounds of blue and green introduced within the features of the design or letter; specimens of this work may be seen in Plate 1, Fig. 9, and Plate 2, Figs. 1, 2.

Pen-work appears to have been much used during the twelfth century, greatly to the exclusion of the brush. The last mentioned style is altogether pen-work in its ornamental portions, resort only having been made to the brush in the groundings of blue and green. Splendid specimens of this treatment may be found in the Harleian collection, MS. No. 2,800, extensive selections from which have been figured by Mr. H. Shaw, in his valuable work on Illumination.

In works of the latter years of the thirteenth century, a decline in bold display and artistic feeling is to be traced. During this period, the scroll-work and detail generally became crowded and reduced in scale, while the colouring became heavy, and comparatively speaking indistinct. The initials themselves were reduced in size, but, in compensation, their extremities were extended and worked into

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floriated terminations, sometimes reaching to the bottom, or extending to the top of the text. This peculiarity in connexion with the capitals, was the forerunner of the celebrated bracket of the following century.

Miniatures became more common during this period than heretofore, generally treated upon a solid background of gold. The colours employed were for the most part pink, blue, and green, shaded with their deeper tones, and hatched, or delicately worked with white lines. Red and purple were sometimes used in the miniatures.

Conventionalized animal forms were liberally introduced amongst the scroll-work of this century; and were ofttimes elongated into the tail-like extension alluded to with reference to the initial letters.

Several leaves, beautifully conventionalized, were used in the illuminations of the thirteenth, though to be more extensively so in the works of the fourteenth century. The forms of some of the leaves in question are shown in Plate 2, Fig. 3. Towards the close of the period, the manuscripts became very rich and beautiful, though they lacked the simplicity and boldness of the preceding, and the intricate completeness of the following style.

It is indeed difficult, in the present little manual, to attempt to give anything like a description of the very numerous beautiful works executed by the Illuminators of the fourteenth century; to give a complete description would be impossible, were the whole contents devoted to that purpose.

A general idea, or outline of the leading features to be observed in the manuscripts of the period is all we can give; yet we are all well aware how inadequate our remarks must be to convey what we would wish to have known by the eager student of the glorious art of illuminating.

It is very important that all who wish to become illuminators, should have a good, general knowledge of the history of the art, and the prevailing peculiarities of the various schools and periods; to acquire this, such works

as those produced by Count Bastard, Sylvestre, Humphreys, Owen Jones, and M. Digby Wyatt should be studied.

The style of the fourteenth century is peculiarly worthy of the modern illuminator's study; being of all the periods of the art, perhaps the most complete and adaptable. In real feeling and artistic merit it is inferior to earlier styles; yet owing to the generous distribution of its ornament in borders of all classes, miniatures, initials, and the like, it may take its position among the most brilliant periods which flourished during the Middle Ages. In brilliancy and beauty of colouring the manuscripts of the fourteenth century stand almost unrivalled; and the initial letters, which are generally large and of intricate design, display, in many instances, a wonderful perfection in harmony.

A peculiar style of capital letter, was introduced in the illuminations of this period, formed of two colours worked into one another in some ornamental manner, divided by a white thread line. The colours generally used were red and blue, and gold and blue, laid on in flat body tints, Plate 2, Figs. 7, 9.

A beautiful species of outline work pervades the illuminations of this century, principally grouped around the capitals, or extending in graceful tendrils from their extremities, see Plate 2, Figs. 4, 5, 7, and 8. In important works, miniatures on gold and rich diaper backgrounds, and elaborate masses of ornamental work, partly in outline and partly in delicate colours, were employed to fill up initials and pannels around them.

Several new features characterize the schools of the fourteenth century, as may be observed by an inspection of Figs. 3 to 9 on Plate 2.

Line scolls bearing such leaves as are shown in Fig 3, were largely used, forming an elegant peculiarity of the style, as also another class of leaf, a specimen of which is given in Fig. 6, where its mode of curling, displaying at intervals its reverse side, illustrates its adaptability to receive the greatest display of contrasting colour.

In the illuminated works of the fourteenth century, raised gold, highly burnished, was largely introduced as grounds for miniatures and initials. This was at times diapered and ornamented in the most careful and beautiful manner.

Towards the close of the period, when a continental influence began to extend itself to English illuminations, the raised gold grounds gave way to architectural and landscape ones. This change was mainly due to the school of Italian illuminators, and those founded by the Van Eycks.

In France, under the fostering patronage of Jean, Duc de Berri, the art of illuminating made rapid strides, surpassing that of almost every other nation at the time; though the Italian, Flemish, Netherlandish and English works were by no means poor, even in comparison.

Animals of peculiar shape, sometimes oddly conventionalized, were introduced within and around letters and borders. Conventional flowers of great beauty were prevalent in the illuminations of this and the early portion of the succeeding period; examples are shown in Fig. 1, Plate 3.

As we enter upon the subject of the illumination of the fifteenth century we find our task not only arduous, but one next to imposible to do justice to; not that it matters much, for the early portion of the period was but a continuation of the prevailing schools of the fourteenth century, perhaps inclining rather towards a more natural mode of treatment in the detail.

Towards the close of the century, however, a decay may be observed in illuminated works. The pure artistic feeling and treatment of conventional ornament sank with the debasement of Gothic Architecture, never to be again revived until now.

We have only given one or two examples from MSS., dating in the early years of the fifteenth century, as we consider the works of the later years unworthy of the modern illuminator's attention.

Plate 2, Figs. 10 and 11, show the modes generally resorted to in shading rods, much used in the borders of the period, as also during the fourteenth century. Figs. 12 and 13 illustrate the treatment of conventional leaves. A less severe feeling may be plainly traced here, when we look at the fourteenth century example, Fig. 6.

Plate 3, Fig. 1, gives a few of the conventional flowers from fourteenth and early fifteenth century manuscripts. These will be of value to the modern student, being selected so as to be worthy of his imitation.

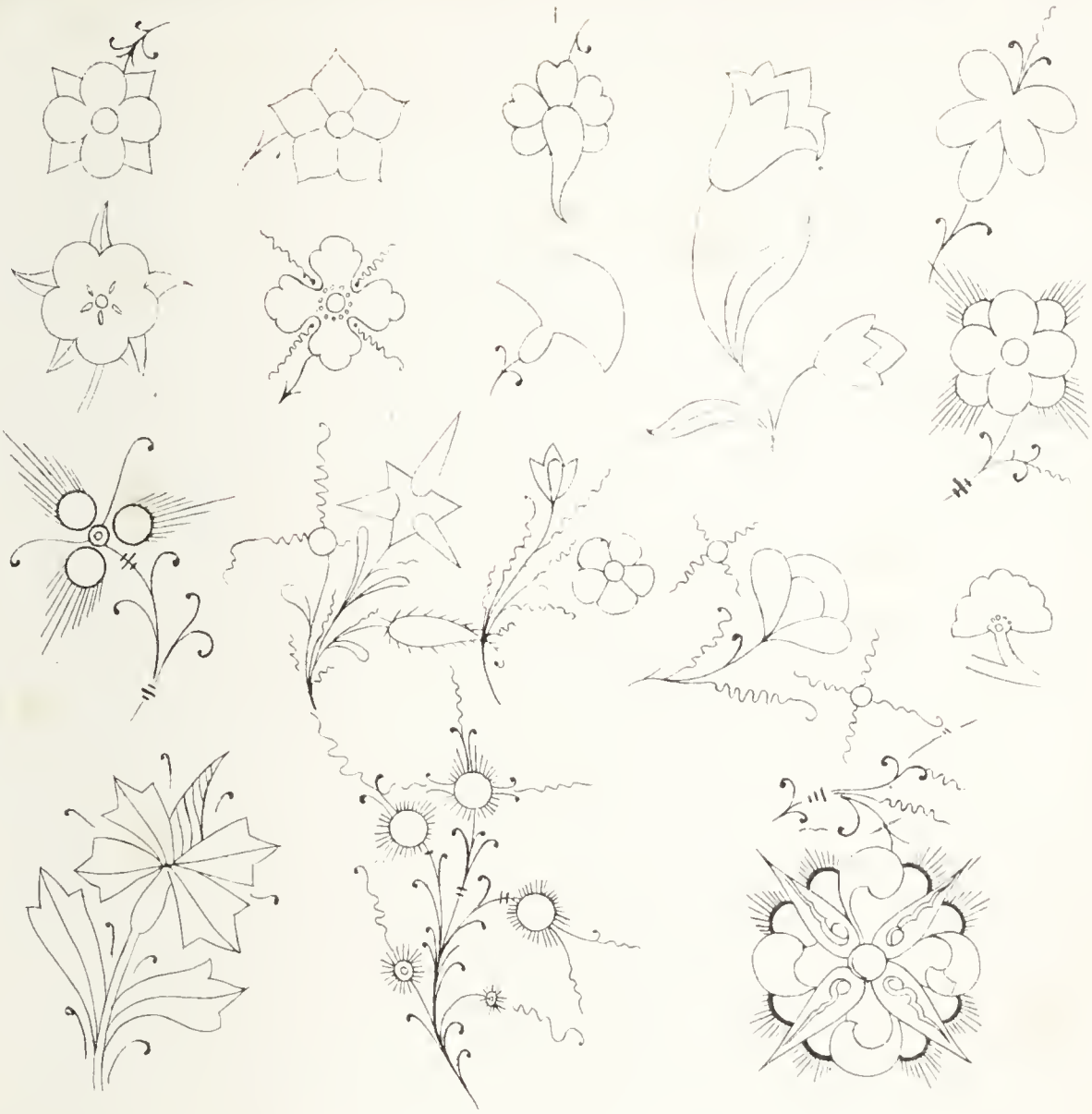
During the fifteenth century, illuminating received its death blow by the invention of printing. For many years, no important effect was visible, though the art of the Illuminator was being gradually undermined.

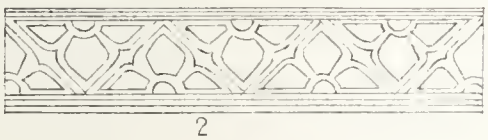
The first sign of the disease which ultimately carried it off and consigned it to a tomb of centuries, was the cessation of the labours of the scribe.

Illuminations, principally in the form of initials and small capitals, then became introduced into the printed books, spaces being left in the form to receive them. Wooden blocks printed in coloured inks were at last introduced, and the Illuminator ceased to be.

As we enter the sixteenth century, the decay in art is still more visible; large, crude, and gaudy imitations of natural forms came from the would-be illuminator, entirely devoid of the truthful feeling pervading early works. We must say, having read many Manuals lately published, that we are literally astonished to note the extravagant words of praise bestowed upon the illuminations of the sixteenth century, which, beautifully as they may be executed, lay no legitimate claim to rank amongst works of pure decorative conventional art.

Our grandmothers, or perchance our maiden-aunts have handed down to us in the shape of fire-screens, card-baskets, and other nic-nacs, specimens of this style (if it may be termed one) and many of their flowers and fruits, butterflies, caterpillars, and other scions of the insect world, vie, and that ably, with the best attempts of the





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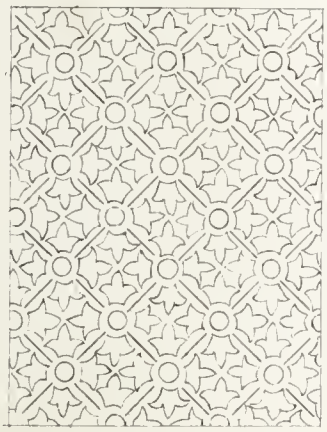

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worst of all schools of illumination, that of the sixteenth century. Several very beautiful works, however, in the shape of miniature paintings were executed by Italian and other artists for the purpose of illustrating books. Some of their works remain unequalled to the present day.

Having given a short notice of the rise and progress of the glorious Art of Illuminating during the Middle Ages, we will now direct our readers' attention to the materials used then, and to be used in the present era of its revival.

Part Second.

Materials used in the Early Practice of the Art.

But little can be said on those materials which were employed in the practice of the Limner's art, at early times, save it is, that they did in every way excel those we now press into our service, perhaps with one exception in favour of paper.

Yet in being forced to acknowledge the perfection to which our Middle Age artists brought their illuminating materials, we must not forget the debt of gratitude we are under to our manufacturers, for the time they have spent, and the great trouble they have put themselves to, to enable us to approach, or rival the works of bygone times. And we are glad to be able to say that Messrs. Rowney & Company, have not been backward in lending their assistance towards the revival of the beautiful and useful Art of Illumination, having produced, after careful study, an assortment of colours unequalled for purity and brilliancy of tone.

In the earliest eras of the calligraphic art, before illuminating may be said to have been introduced, cumbrous and rude were the materials resorted to, for the purpose of receiving the written matter. In the catalogue may be enumerated stones, woods, and metals, bones of animals, human skins, and skins of reptiles, &c. We have proof of the use of papyrus at a very remote period; the "Papyrus of Assa" preserved in the Imperial Library of Paris, being supposed to date from about two thousand years before Christ.

About five hundred years B.C. a great advance was made in writing materials, by the introduction of a paper

made from the Egyptian papyrus. This material, which was for many years the staple of Egypt, remained in use until the eleventh century, when it was entirely superseded by parchment and vellum ; which are now the only ancient materials in use and demand.

There is some little doubt as to the date of the first introduction of parchment, many authors attribute its invention to Attalus, King of Pergamus, but we are of opinion, that it was in use long before his time (200 B.C.) The credit of its invention is by others claimed for Cumenes (who reigned at Pergamus B.C. 187—159). It seems probable, however, from the name it bore, " Charta Pergamena," that it underwent some important improvement either in quality or mode of manufacture at Pergamus—and we learn that for some time it was a staple article of trade to that kingdom.

As to vellum, we have no decisive knowledge of the date of its introduction, but we may suppose it to be coetaneous with that of parchment.

The only great difference between the two consisting in the skin from which they are manufactured—vellum being prepared from that of the calf, while parchment is from that of the sheep. The difference alluded to, however, materially alters the quality of the article produced, vellum being the only one of the two suitable for the purpose of illuminating.

We cannot of course speak with any certainty of the quality of vellum in the ages of its first introduction, but we know that for the last ten centuries no advance has been made in its manufacture—rather the reverse.

The finest specimens which remain to us, date anterior to the eighth century, some as early as the fifth and sixth.

And the art of staining vellum purple, violet, and rose-colour, which had reached such perfection at the above dates, is now altogether lost, and in fact was so at a comparatively early period, for recourse was made to painting to imitate the beautiful stains of more remote times.

Vellum was sometimes gilded all over with gold-leaf

attached with white of egg, the skin being previously smoothed and polished.

No one can examine the works executed by the artist monks of the Middle Ages, without being struck with the brilliancy of their colouring—more brilliant after a lapse of centuries, than what can now be produced. Certain it is, that the colours they employed, were of the finest and purest description, no expense being spared by the employers of those artists in procuring whatever was considered necessary, or conducive to the perfecting of their works.

A strange mode of preserving their colours, was sometimes resorted to by the Illuminators of old, namely that of introducing them into linen cloth. For this purpose, various pieces were steeped in solutions of different colours, and afterwards carefully dried. The clothlet colours (as they were termed) were then protected from dust, damp, and the injurious influence of light by being placed between the leaves of books made of paper.

When these colours were required for use, fragments of the differently charged cloths were taken and steeped in pure water for several hours; by which means the tints were extracted, and (after the superabundant water was poured off) rendered ready for working, by incorporation with their proper vehicles.

The colours we observe to have been used at early times, were,

Vermillion	*Vermiculum.*
Red Lead	*Minium.*
Dragon's Blood	*Sanguis Draconis.*
Orpiment	*Auripigmentum.*
Yellow	*Crocus.*
Ochre	*Carum.*
Green	*Viride Græcum.*
Blue	*Azorium.*
Indigo	*Gravetum Indicum.*
White	*Minium Album.*
Black	*Nigrum.*

During the fifteenth and sixteenth centuries, Carmines, Lakes, and Ultramarine came into use, and were largely introduced into illuminations. The Italian artists liberally employed these colours, and that with pre-eminent success, as may be observed by the two valuable specimens preserved in the Soane Museum, executed by Giulio Clovio, between the years 1525 and 1580.

There were several modes of gilding illuminations practised by the artists of old—two of which we will speak of here.

Firstly gilding with leaf-gold. This mode, in which was employed gold beaten out into the form of sheets or leaves of remarkable thinness, was resorted to, generally speaking, when surfaces of any considerable size were to be covered.

Secondly, gilding with powder-gold. This mode was followed, in most instances, when the surfaces or ornaments to be gilded were small, and in lining, hatching, and diapering upon coloured grounds. The powder here used was gold (reduced by being milled under water) mixed with pure fish glue, and laid on with a brush. Both the processes alluded to required burnishing to bring up the brilliancy of the metal.

A style of gilding was much practised during the Middle Ages, called *raised-gilding*, this was nothing more than the above modes applied to a raised bed, composed either of minium and white of egg, or a preparation of plaster called *raising gesso* laid on the surface of the vellum and gradually rising from it, sometimes to a considerable height.

Materials used in the Modern Practice of the Art.

Colours.

As we before remarked, no one can examine the illuminated works of the Middle Ages, without being astonished at the vividness of the colours employed in their ornamentation; and the student too soon becomes aware that it is out of his power to rival them.

What it is we have lost in the preparation of our colours we know not; but certain it is, we cannot approach in brilliancy of tone those used by the old illuminators.

Within the last few years, however, great advance has been made in the manufacture and preparation of pigments; and chemistry has added numerous valuable colours to the list, which now assumes a rather formidable appearance.

The student has, at the present day, to trouble himself but little with regard to his colours, for he can procure them ready for use, most carefully prepared; but the case was different in former times, for all colours used by the Illuminator had to be ground and incorporated within the limits of the Scriptorium.

Without troubling our readers with a complete list of the water colours in present use, we will content ourselves by giving the names and detailed peculiarities of those which are suitable and requisite for the practice of the Art of Illuminating on paper and vellum.

Blues.

1. Ultramarine.
*2. French Ultramarine.
*3 Cobalt.
4. Cerulium.
5. Smalt.

Greens.

*1 Emerald Green
*2. Oxide of Chromium.
3. Sap Green.
4. Moss Green.

Reds and Crimsons.

*1. Vermillion (*scarlet*).
2. Red Lead.
*3. Carmine.
4. Crimson Lake.
*5. Rose Madder.
6. Indian Red.

Oranges.

*1. Mars Orange.
*2. Burnt Sienna.

Purples.

*1. Indian Purple.
*2. Violet Carmine.
3. Purple Madder.
*4. Neutral Tint.

Yellows.

*1. Cadmium Yellow.
*2. Indian Yellow.
*3. Lemon Yellow.
4. Mars Yellow.
5. Chrome Yellow, No. 2.

Brown.

*1. Vandyke Brown.

White.

*1. Chinese White.

Blacks.

*1. Indian Ink.
*2 Lamp Black.

It is desirable the Illuminator should possess all the colours above enumerated; those marked with asterisks should, however, be procured first, being indispensable.

We now offer a few remarks on the nature and properties of the colours contained in the list we have recommended.

Blues.

1. *Ultramarine.*—This valuable pigment, the richest and purest blue in existence, is pre-eminently suited for illuminating, its only drawback being its present high price. It forms a beautiful series of tints and body colours when combined with Chinese White, and Chinese White and Carmine. It is perfectly permanent.

*2. *French Ultramarine.*—Known also under the name of French Blue. A very useful colour, which ably takes the place of real Ultramarine; and combined with White—White and Carmine—and White and Cobalt, it forms a valuable set of beautiful body colours in Blues and Lilacs. It is permanent; and if good, strong and brilliant.

*3. *Cobalt Blue.*—A useful blue for illuminating, forming a class of pure light body azures in combination with Chinese White; a slight proportion of Carmine or

Crimson Lake improves these tints. It is quite permanent, and used alone it washes well.

4. *Cerulium.*—A beautiful cobalt of peculiar tone. This colour is of recent introduction, and is a valuable addition to the Illuminator's palette. It is only prepared by Messrs. G. Rowney & Co., and is permanent, working well either in washes or body colour.

5. *Smalt.*—Is a gorgeous full-toned blue; in its tint partaking of violet. It is permanent, and in illuminating it should be used alone.

Reds and Crimsons.

*1. *Vermillion.*—Scarlet Vermillion is one of the most useful colours on the Illuminator's palette, being in its pure state a rich brilliant body colour, flowing well, and drying dead and uniform. With Lamp Black it forms deep body Browns, and with White, a series of beautiful and useful tints, which may be shaded with the pure Vermillion.

2. *Red Lead.*—A very bright, opaque, scarlet-red, of great body and freedom in working. It is a useful colour when it can be carefully protected. It is not quite permament, being liable to turn dark if kept in contact with foul air for any length of time.

*3. *Carmine.*—This splendid colour is the richest of the Crimsons, and is indispensable. It washes well, with great transparency and force, but does not make agreeable tones with White, unless a considerable proportion of Vermillion be used. Used as a body Crimson, it must have excess of pure Vermillion, otherwise its colour would appear to be a Claret. With Chrome Yellow it produces many beautiful tints; and with Cobalt and French Blue it yields good Violet and Purple tones. It is tolerably permanent.

4. *Crimson Lake.*—May be used as a substitute for Carmine, being somewhat similar in character; it is, however, less brilliant and rich in tone. Mixes well with Vermillion and White, and is moderately permanent.

*5. *Rose Madder.*—A delicate, transparent, and pure

toned Carnation. Very useful for illuminating purposes; mixed with Carmine and Cobalt, Vermillion and White, it produces a series of beautiful tints. It is more permanent than either Carmine, or Crimson Lake.

6. *Indian Red.*—A permanent, deep-toned, dull Red, useful in combination with Vandyke Brown, and Lamp Black, producing fine body Chocolates.

Greens.

*1. *Emerald Green.*—An indispensable colour, very brilliant and vivid; having great power of lighting up other colours, when in juxta-position with them. It is opaque and permanent, but does not work well. It may be mixed with White, which assists it by giving it greater body; but the tints produced are not so bright as the pure colour.

*2. *Oxide of Chromium.*—A useful, rich, deep-toned, opaque Green. Mixed with Emerald Green and Yellow it gives a valuable series of effective tints; and is permanent.

3. *Sap Green.*—Occasionally useful, though by no means an indispensable colour. Used in foliage, or in toning other body Greens. Moderately permanent.

*4. *Moss Green.*—This indispensable and beautiful pigment is prepared expressly for illuminating by Messrs. Rowney & Co. It may be considered one of the most valuable colours adapted for the Illuminator's use—being quite permament, of intense body and opacity. It likewise works perfectly, drying a brilliant mat green. It is useful in shading Emerald Green, and may be lightened with body Yellows or darkened with body Blues, making an endless series of valuable and beautiful tints.

Yellows.

*1. *Cadmium Yellow.*—A most beautiful and useful colour; particularly rich and glowing when of good quality. It may be mixed with Carmine, Vermillion, Lemon Yellow, and White, producing numerous brilliant tints. It works well, and is quite permanent.

*2. *Indian Yellow.*—An almost indispensable colour, very rich in its lighter washes; inclining to ochre when used thick. It works well, and is permanent. Mixed with Carmine and Lemon Yellow it yields useful tints. Used with Vermillion it greatly improves its tone, changing it towards Scarlet.

*3. *Lemon Yellow.*—A vivid pale Yellow of great use to the Illuminator; mixing well with Cobalt, Carmine, Vermillion, Rose Madder, Emerald Green, Oxide of Chromium, Cadmium, and Indian Yellow. It is permanent.

4. *Mars Yellow.*—A useful, rich, permanent colour, but not very much required for illuminating.

5. *Chrome Yellow.*—A powerful body colour; very useful in combination with French Blue, producing intense body Greens, of great depth and freedom in working. It is not permanent, and must not be used alone.

Oranges.

*1. *Mars Orange.*—A very beautiful, permanent colour, of great use, being pure and intense in tone.

*2. *Burnt Sienna.*—A useful brown Orange, of perfect permanency. Works and washes well. Useful for colouring stalks of foliage, and toning other colours.

Purples.

*1. *Indian Purple.*—A valuable colour, working well alone, showing a Violet hue. Mixes well with French Blue, Cobalt, and Carmine, yielding useful tints.

*2. *Violet Carmine.*—This deep, rich colour is of great use to the Illuminator. Mixing and working well, and is tolerably permanent.

3. *Purple Madder.*—A warm, intense Purple. Mixing and working well. More permanent than the above.

*4. *Neutral Tint.*—An indispensable cold Purple colour, much used in shading. Mixed with White it yields a beautiful Grey of great service.

Brown.

*1. *Vandyke Brown.*—The most useful Brown for

illuminating purposes. Mixes, works well, and is permanent.

White.

*1. *Chinese White.*—The material of the greatest use to the Illuminator, combining with, and giving body to all the previous colours. Used alone in the shape of lines, dots, or ornamental figures upon gold or coloured grounds, it possesses great beauty and power of effect, it is permanent and works well, drying hard and clear.

Blacks.

*1. *Indian Ink.*—The only material suitable for outlining and lettering. Works perfectly, and dries glossy.

*2. *Lamp Black.*—A very useful, dull body Black, used when grounds or masses of black are to be introduced amidst colours, drying mat without any tendency in tone towards grey or russet.

The above list of colours will, we are of opinion, be found to include all those necessary for the practice of the Art of Illuminating. They may all (with the exception of Chinese White and Indian Ink) be procured in three different forms, namely in powder, paste, or cakes; either, or all of these may be used by the Illuminator, although colours prepared in the shape of powder are unquestionably the best for the general purposes of his art.

What is most required for illuminating, is a series of pure, intense body-colours, capable of being kept clean and uncontaminated, while in constant use.

In moist, or paste colours, this is next to impossible, altogether so, for any length of time.

Cake Colours are least suited of any for illuminating, from the great difficulty to procure by their use a body-tint, or a large volume of colour. At times, however, they are useful when delicate washes are required.

Powder colours, as manufactured expressly for Illuminating, are at once the best and handiest of all.

Firstly—from the ease with which an intense body may be obtained, in any quantity, at a moment's notice. And secondly—from the perfect cleanliness in which they can be kept while in continual use. A number of small china saucers are requisite to mix the colours in, which being prepared with a strong glutinous substance, only require the addition of pure water, (slightly warm, after having been boiled).

It must at once be seen that Powder colours lay claim to a vast superiority over both moist and cake: indeed, we can speak from experience, now using them almost entirely in illuminating, and other decorative designs.

Messrs. George Rowney and Company have lately produced a complete set of illuminating body colours, in powder, of great strength and brilliancy; and having used them for some time, we can, with assurance, recommend them to all who may be desirous of procuring a perfect selection of materials.

Chinese White is prepared moist, placed in a bottle, similar to those in which the powder colours are preserved.

Indian Ink can only be had in cakes (as imported) and if good, it should be perfectly smooth and free from any grit whatever—have a slight aromatic odour when mixed—and dry with an intense gloss.

We feel it our duty, ere closing our remarks on colours, to warn all against the use of Pure Scarlet, and the Chrome Yellows, (brilliant as they are) being liable to fade and become discoloured.

It would be but poor encouragement to the artist, to find in the course of a few months—works over which he perhaps spent weeks, fade, or become unsightly, through the materials he employed. Yet such would be the case were he not very careful in his selection.

If expense is no consideration, we would recommend the student to procure duplicates of his powder colours, in the form of cakes or half cakes, as they are useful at times in very small and delicate works.

Metallic Preparations.

Metallic substances are largely used in all the branches of the Illuminator's Art, and when properly applied, add greatly to the beauty and brilliancy of the colours, among which they are introduced.

The forms, in which the various metals used are prepared, are as follows:—Gold Leaf, Gold Paper, Silver Leaf, Gold and Silver in shells and saucers, Green Gold in shells, Platina in shells, and Aluminium in shells.

We warn our readers against the use of any inferior, or imitation preparation of the above metals, such as Bronzes, Inks, and Paints, none of which will bear exposure untarnished.

In preference to Silver Leaf, and Shell and Saucer Silver, we recommend the preparations of Platina and Aluminium to be used, for unless protected with a varnish, silver will quickly turn black. Platina and Aluminium are not so brilliant as pure silver, but from their permanency, they should claim preference at the hands of the illuminator.

Gold Leaf—is pure gold beaten out into leaves of great thinness, preserved between the leaves of small books, each book containing twenty-five squares of gold. This is the best form of gilding material, but is somewhat difficult to work.

Silver Leaf—is of the same nature as Gold leaf.

Gold Paper—is thin paper covered on one side with leaves of gold; it is a useful material when large plain surfaces of gold are required. It must be attached to the illumination with gum-water, or a weak mixture of glue and sugar.

Shell Gold—is gold powder prepared and placed in small mussel-shells. When required for use, several shells should be mixed into one with pure water and a very little

gum-water, but of this we will treat more fully in another portion of our "Guide."

Saucer Gold—is similar in every way to the above, the article in which it is placed excepted.

Shell and Saucer Silver—may be treated, when required for use, in the same manner as Gold shells and saucers.

Shell Green Gold—is a late addition to the list of Metallic preparations, it is of a peculiar hue and may be used with great effect.

Shell Platina and Aluminium—are preparations of those metals placed in mussel-shells; they do not readily tarnish or discolour. They are mixed for use in the same manner as Gold shells.

Vellum, Cardboard, and Papers.

Of all the materials adapted to receive Illumination, vellum stands pre-eminent. Precedent in itself might dictate its use, for all the finest MSS. in existence are executed upon it; thus it is that we ever intuitively connect this material with the Art of Illuminating, itself. Vellum, however, was not exclusively used by the artists of old. At an early period, paper was largely employed for MSS. in the countries of the East, long, indeed, before it was introduced into Western lands.

Vellum can be procured prepared for the use of the Illuminator of any size, up to whole skins; though, unfortunately not of the quality we sometimes find in the old manuscripts. It is, from the beauty of its texture and the high finish of its surface, the best material for the purpose of illuminating; though, from its expense and the great care required in working upon it, it is somewhat inferior to cardboard or paper in the hands of the tyro.

Vellum is manufactured from the skin of the calf or kid, which is treated with lime to get rid of all fat and fleshy matter, and afterwards stretched on a frame and carefully scraped with a knife; the skin is then finished by

being washed with weak acid, and surfaced by grinding with pumice-stone.

For illuminating, the finest and whitest skin must be selected; and ere it is worked upon it had better be stretched upon a drawing-board. This may be done by slightly damping the reverse surface of the vellum with a clean wet sponge, and afterwards gluing the edges all round to the board. Care must be taken to glue the skin securely, and to have the board perfectly flat and smooth.

When the vellum is quite dry, it must be well pounced with dry powdered chalk, applied with a flannel roll. This removes all tendency to grease which might remain on the skin. The chalk must be entirely dusted from the vellum with a clean cloth.

All pencil work on vellum which is to be ultimately removed, must be as light as possible, and cleaned off with dry stale bread only.

The next best material for the Illuminator's use is "London Board." This superior article is manufactured from the best drawing paper of almost any size and thickness; and is brought to a beautifully hard and smooth surface by being rolled and pressed by powerful machinery.

"London Board" is indeed a valuable material for the illuminator, being of all substances the easiest to work upon, and moderate in price. The most suitable thickness to use is three or four sheet; the size is only limited by the largest drawing-paper made, (hand made) which is Antiquarian, 52 by 30 inches. "London Board," however, is very seldom made of so large a size.*

We would warn our readers against the use of "Bristol Board," which is very much inferior to the material we have above recommended. It is considerably less in price, but it may truly be said of all those who choose it for the purposes of illumination because it is so, that they are "penny wise and pound foolish."

There are various kinds of papers which are suitable for

* We recommend Goodall's, or Turnbull's "London Boards," they being unquestionably the best manufactured.

illuminating on, and combine all the necessary qualifications. Yet, perhaps, of all those with which we are acquainted the illuminating vellum papers manufactured by George Rowney & Co., and Whatman's hot-pressed drawing-papers are the best.

The paper selected should be thick and firm, having a smooth fine grained surface, free from nap or hairs, and should be stretched in a similar manner to vellum ere being worked upon, unless the illumination be small, when the paper may be attached to the drawing-board by wax or drawing pins.

Instruments, &c.

It is of the greatest service to the Illuminator to posses s a complete set of good drawing instruments, of which we give a list.

Small compass.
Compass with shifting legs.
Bow Pen.
Bow Pencil.
Drawing Pens.
Tracer.
Straight edge.
Curves.
T Square and Set Square.
Drawing Board.

With these (after a little practice in their use) the student will have no difficulty in laying out and planning his design. The drawing-board, and T square are most important articles in the hands of the Illuminator, and we are somewhat surprised to find little or no mention made of them in the numerous manuals on the Art of Illuminating, lately published.

We advise the beginner (if possible) to get a few lessons in the use and mode of working the instruments before mentioned; we can assure him he will find it time well spent.

A set of small membered curves are of great use for guiding the drawing pens while inking in the lines of scrolls and other ornaments.

The several compasses may be at times used for the same end: but it being more difficult for the student to strike the *line of beauty* (which is never developed on the line of the circle) with them than with the curves, it is desirable for the student to make himself possessor of a set, selecting those which display the most complicated forms, and are smallest in their details.

Ere closing our remarks on the instruments, let us advise the tyro in Illumination, as indeed we would the advanced student, never to trust to the unaided hand, that which can be done by the use of the instruments, for no human nerve can attain their precision.

Brushes.

The brushes best suited for illuminating, are red sable, being stronger in their hair than either black sable or camel's hair: and they retain a finer and firmer point when charged with body colour than any other description of brush.

All sizes are required for different classes of work, from a crow quill up to the swan quill.

A few camel's hair brushes of small goose quill size may be procured, for mixing up the various colours, thereby saving the more expensive sables from undue wear.

The brushes required of each size are as noted in the following list.

Small Swan Quill . . .	1
Large Goose Quill . . .	1
Goose Quill	4
Duck Quill	4
Crow Quill	2

A flat camel's hair brush is of use for damping, although

for general purposes a small sponge is superior; both had better be procured however.

Pens and Pencils.

It is very important for the Illuminator to possess a good selection of pens, for without such he will find great difficulty in executing in a satisfactory manner, many of the most important branches of his art.

The pen is in constant use—scrolling, outlining, shading, hatching, or lettering; in close attendance upon the pencil and brush, throughout the execution of the work.

Both quill and steel pens are required for illuminating, and of each class of pen, several different kinds must be procured.

Steel pens are mostly used for scrolling and outlining, and for executing all the delicate linework ornaments introduced into illuminations.

Plate 6 contains a collection of figures, which in their execution depend solely upon the steel pen.

Pens of various breadths of point are required, from the "mapping pen," up to the middle text pen. Those manufactured by Joseph Gillott are the best.

For the general purposes of outlining and delicate scrolling, there can be no better pen than Gillott's No. 303; it combines strength and size with a beautifully tapered and minute point. For bolder work in ink, and general work in colour, a broader pointed pen may be used with advantage, such as No. 404.

Quills are principally used for hatching, (that is working gold or colour in lines upon any coloured ornament) and lettering.

For hatching, a soft flexible goose quill is the best, and for writing or lettering (where hardness and durability are essential qualifications) a well baked turkey quill should be procured.

The pen should have a point proportionate to the size of

the text to be written, a little less in breadth than the thick strokes of the letters. Hair lines are made by moving the pen sideways.

In cutting the quill, care must be taken to have equal material on each side of the split, and to give to the pen a clean, smooth, bevelled point. A little practice will overcome any difficulty the beginner may experience in preparing the turkey quills for lettering. The hatching pens may be cut as for common writing, but had better be scraped on the upper side to secure great flexibility; a hard pen is apt to disturb the colour it is employed to hatch. Crow quills are useful for hatching, but are too small to be comfortable pens to work with.

Few pencils are required for illuminating purposes; one strong hard pencil, and a H.H. superfine drawing one are all that are necessary; the former for cartoon drawing, tracing, &c., the latter for the guide lines of the text, borders, and ornaments upon the illumination itself.

A piece of vulcanized india rubber, and an ink eraser, (J. H. Green's) should be procured.

Burnishers.

There are three forms of burnishers used for illuminating purposes, viz., the flat, the pointed, and the curved. From these, the two first should be selected.

The flat, or broad burnisher is unquestionably the best for bringing up large flat masses of gold, and should alone be used if the gilding be executed with shell-gold, without raising preparation.

The pointed burnisher is useful with raised gold, or very small ornaments.

Flint and agate are the materials from which the best burnishers are made; and should be highly polished when brought to the required form, and firmly fastened into a handle.

Sundries.

Tracing Paper.—The tracing paper used should be

moderately thin, white, and very transparent. It can be had of almost any size.

Transfer Paper.—There are two sorts of transfer paper, one prepared with black-lead, and the other with red chalk. The lead transfer is the best for both vellum and paper, and its lines should be removed with bread in preference to india rubber.

Palettes.—A china palette must be procured for rubbing ink and cake colours upon, and a number of small saucers are indispensable to mix the powder colours in. Nests of saucers are very useful, as the colours may be kept covered and free from dust for any length of time.

Tracing Point.—A pointed piece of ivory or bone, somewhat of the form of a sharpened lead pencil, is required for working figures on gold grounds. The steel tracer usually supplied in cases of mathematical instruments (mentioned in the list of instruments) may be used for indenting on gold, but is not so handy as the ivory tracing point we have recommended.

Part Third.

Manipulatory Processes.

We now come to the most important branch of our subject; and we trust that our readers, who have read the previous parts of our manual, feel sufficiently interested in the study of the most fascinating of all arts, to attend us yet farther.

To the student, eager to attain proficiency in the practice of illumination, we have a treat in store, and we crave his attention while we lay before him the result of years of constant study and laborious practice.

Yes, gentle reader, years—he who would become in truth an Illuminator, must not for one moment think that weeks or months will terminate his study. If it did, the charm which dwells with the art would be of short duration, instead of increasing as it ever does day by day continually.

Our readers must remember that he is *no illuminator*, who, for a time takes up the implements of the art, to execute a book-mark for a friend, or to adorn some fair lady's album with gold and colour; and then consigns them to their case, until some like occasion prompts their use. How different is he, *the true Illuminator*, who toils, yet knows it not, day after day, in every spare hour, and

through the night far into the hours of morning for love of the glorious art itself; who wanders abroad among the works of nature that he may derive new inspiration; who bears home to his quiet studio, the wild gems of the forest, and converts their wonderous forms to the beautiful conventionalisms, which are to adorn the labours of his hands, careless whether other eyes see them or not. Other eyes will see them, however; and many tongues shall convey to him the measure of his praise.

Lettering.

It is very important that the Illuminator should be a good caligraphist; therefore, the student should spare no pains to acquire a proficiency in this department of his art.

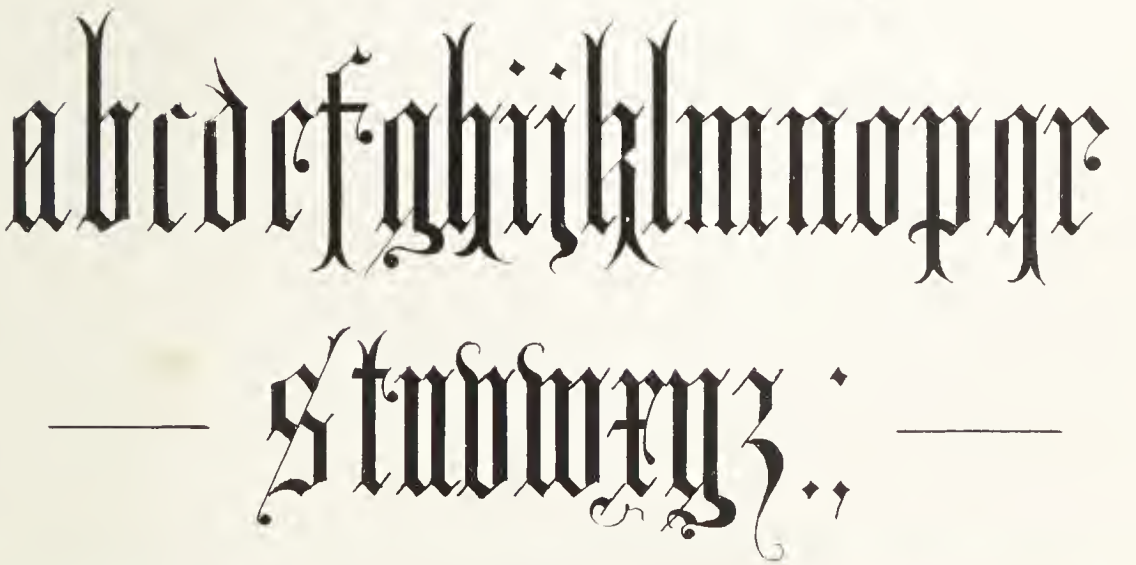
It is true that during the Middle Ages, the scribe and the Illuminator were different persons, although both prosecuted their various avocations within the precincts of the Scriptorium. Yet it would be very inconvenient for the Illuminator of the present day, to have to depend upon the labours of a second party for the text of his illuminations.

In Plate 5 we have given two alphabets, one of initial, and the other of small letters.

They are both, we think, well suited to modern taste and requirements; being compiled from the most worthy models, with strict regard to correctness of form.

As a few hints may prove of service to the beginner, we give them; assuring him, however, that without the most severe practice, rules or directions are of no avail.

Perhaps there is nothing more calculated to astonish those who examine the manuscripts of the Middle Ages, than the beautifully executed text. Faultlessly regular in every line, on every page, perfect in form of every letter, it is indeed a mystery to us how mortal hands could have executed it. We need never hope to successfully imitate



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those labours of our early scribes. We may say the art, with the necessity for its practice, has gone for ever.

Be not discouraged reader, you may (and doubtless will if you persevere) attain great expertness in writing, although your work may never equal the work of our forefathers.

We have examined hundreds of pages of minute text, the letters of which stood not one-sixteenth of an inch high, without detecting one false line, misshapen letter, or a single trace of an erasure.

In proceeding to letter, first rule double lines (with the T square) across the space to be filled with text, in distance from one another equal to the height of intended letters.

The space between these double lines may vary according to circumstances; the best proportion, however, being about one and a half that of the text lines. Red lines are often drawn between the rows of letters; when these are to be done, it is advisable to rule them previous to commencing to fill in the writing, as they act as guides to the long strokes of the letters 𝔥 𝔡 𝔣 𝔤 𝔥 𝔧 𝔨 𝔩 𝔭 𝔮 𝔱 𝔤 the remaining letters 𝔞 𝔠 𝔢 𝔦 𝔪 𝔫 𝔬 𝔯 𝔰 𝔲 𝔳 𝔴 𝔵 𝔷 being confined by the text lines.

Placing your copy or alphabet before you, carefully put in letter by letter with a broad pointed quill pen; the hair strokes may either be done by drawing the quill edgewise, or afterwards with a 303 steel pen.

In lettering, spaces must be left for the great initials and the small capitals which must be put in (after the text is executed) with the brush to traced outlines.

Practice alone can, after the student has gone thus far, make him expert and exact in the beautiful art of caligraphy; and upon that he must depend, not being daunted by early failures.

Outlining.

We now come to illuminating in the proper sense of the

word, writing, or lettering, not being a legitimate branch of the art, though so intimately connected with it, that it might with propriety be considered one.

Under the head of outlining, four different processes may be included, namely, cartoon drawing, tracing, transferring, and inking in. Each of these we now proceed to describe.

Previous to proceeding to draw the cartoon, of course it is necessary that the idea for the design of the subject be formed in the mind of the Illuminator; to which, perhaps, he may as well give some tangible form, with a few rough dashes of his pencil on a piece of waste paper. As the design, which is purely a mental work, an exercise of the inventive faculties aided by careful study, cannot be pronounced a manipulative process, we do not touch upon it in this part of our manual, but must refer our readers to Part Fourth, which is entirely devoted to that subject.

We may here take the opportunity to inform our readers, that we give all the processes of manipulation in their proper order; that is to say, in the order in which the Student must practise them in executing his illuminations.

The Cartoon.

The cartoon is a correct pencil sketch of the design to be illuminated, the first embodiment of the artist's thought: on it all must be perfected. This flower must be improved —that scroll corrected—a leaf put in here—a half opened flower there, the space will not admit of a full flower, yet something in rich colour will be required there to balance and harmonize—such will doubtless be the thoughts flitting through the Illuminator's mind, as he bends over his cartoon, and such should be his thoughts.

To prepare the cartoon, proceed as follows. Stretch a piece of drawing paper (a little larger in size than the limits of the intended design) upon a drawing-board, and draw or trace on it the boundary lines of your text, with

the initial spaces, terminal slips, &c. It is advisable to render these outlines permanent by inking them with the drawing pen. We recommend this because however much the india rubber may be used at the design, it will fail to remove the boundary lines.

The rest is straight-forward work; you must lay down your design, step by step, line by line, until with its hundred alterations, caused by a hundred afterthoughts, you find it perfect to your mind. A careful study of Part Fourth will aid you much in embodying and compiling your design. Practice alone will give you correctness and precision of execution; and this must not be overlooked even in the cartoon, for much depends upon its merit.

Tracing.

The finished cartoon must now be covered with a piece of tracing paper, and a copy taken, by going over every line on the cartoon below, with a HHH. common drawing pencil. Care must be taken to make a clear distinct outline, or the great value of the tracing will be to an extent lost.

In tracing, an opportunity is given, which should in no case be lost, to alter or improve any crude or incorrect form which may exist in the cartoon.

In copying coloured examples, or old MSS., the artist must proceed in precisely the same manner as directed for cartoon tracing; with one difference, that in copying old manuscripts he must rigidly adhere to the original outlines, be they good, bad, or indifferent; that is to say if a fac-simile be aimed at.

A thin, transparent, white tracing paper is best suited for illuminating purposes.

Transferring.

The tracing, after being removed, must be placed over the sheet of vellum or cardboard to be illuminated, and

fastened by wax or drawing-pins, in its proper place with regard to the text. A piece of black-lead transfer paper must then be slipped between the tracing and the sheet, with the leaded surface downwards upon the text, and all the pencil lines carefully gone over with the tracer, using moderate pressure.

If too great pressure is used, a coarse, broad mark will be the result, which it is desirable to avoid, for the finer and lighter the lead line is, the easier it is to ink in.

Two corners of the tracing (either at bottom or sides) may then be detached, to admit of it being raised to examine the result.

Any omission, which is observed, must be filled in, by letting the tracing fall again into its place, and the overlooked portion gone over with the blunt point.

Any parts which may be imperfectly or carelessly executed, had better be removed with bread or the rubber, and re-transferred.

Our readers may think the processes which we have been describing, useless or superfluous—not so however—the point to be gained, is a clear, perfect ink outline, without imperfection of any sort. The only means by which the beginner may secure this, is by carefully following the various processes here laid down.

Years of study and practice may give to the eye and hand such precision, that cartoon drawing, tracing and transferring may at times be dispensed with, although in intricate compositions, large initials, &c., they never can be laid aside with certainty of success.

Inking in.

Few directions are required for this final process in connexion with the outline. The transfer lines have only to be gone over very carefully and firmly with a fine steel pen. The Indian ink must not be dark in the portions which are to be coloured, but in the scrolls and ornaments

which are to remain in outline only a very black ink must be used.

The student will doubtless experience considerable difficulty in this branch of his art; but above all things he must not be daunted, even though his failures be many, for by constant application and practice the most difficult problems may be solved, the most laborious undertaking completed.

It is most desirable that a perfect outline be secured before proceeding to lay on the gold and colours, for although we may cover, or correct any slight imperfections with those materials, we must not depend upon them to perfect a bad outline. If errors exist in the outline, colour only tends to make those errors more visible.

We would recommend all students in illumination, (at least those who are not clever draughtsmen) to procure access to original manuscripts, or good copies from original works, and to carefully trace them line for line and afterwards transfer and ink them in, either on vellum or cardboard. This most useful and valuable practice not only gives the hand precision in work, but it has a decided educational tendency with reference to design, and supplies the student with a collection of examples from the works of the different periods, which will ever prove of the greatest use to him.

After the process of inking the transfer is completed, the whole should be cleaned with bread, and the work is ready for gilding which is the next department the student has to turn his attention to.

Gilding and Silvering.

All the processes of gilding and silvering are somewhat difficult, and require considerable practice to attain skill in their execution.

Two distinct styles of gilding were practised during the Middle Ages—flat and raised gilding, the latter is to be most commonly found in the rich MSS. of the fourteenth and

fifteenth centuries, while the former pervades the works of earlier times. In MSS., raised silver is seldom to be seen, and it is rarely used in any form in late works.

In fourteenth and fifteenth century MSS., the raised gilding is generally used as grounds for initial letters, miniatures, and slip borders; and when in smaller masses, as dots, spraywork leaves, and nimbi around the heads of figures. In the illuminations of these periods, flat gilding is used in the curling leaf work, and in lining and hatching upon colours, particularly in the drapery of figures and diaper back-grounds.

There are some objections to the use of raised gilding in modern work, apart from the difficulty attending its successful execution, in the first place it is so very liable to crack and scale off if the illumination is bent, or in any way roughly used. If it has to be rolled up, raised work is scarcely admissible at all. In the second place, its appearance is at times against it—if it be used to any great extent, it has the effect of throwing the surrounding colours into the shade, and destroying the general repose and harmony of the whole composition.

There will always hang a charm around it, however, from the fact of it being such a favourite style of work with the artists of old, and it will doubtless be eagerly practised by the modern student of the Art of Illumination. We therefore feel called upon to give some directions with regard to it, as well as flat gilding, which at the present day is by far the most useful of the two, from the fact of it being able to be copied by the processes of printing.

Flat Gilding.—This style of gilding may be executed with three materials—gold leaf, shell gold, and gold paper. Shell gold is, however, the most suitable for the purpose, being more easily managed than leaf gold; gold paper can only be resorted to when very large flat surfaces are to be covered.

Shell gold is, as we have before stated, gold reduced to a very fine powder mixed with a gum and placed in clean mussel-shells for use.

When shell-gold is required for gilding, it must be treated as follows—if any quantity of surface has to be covered, several shells must be taken, and the gold washed from the whole into one with a plentiful supply of pure water. When this is done, the shell containing the gold in solution must be set aside for about an hour, the gold will then be found to have settled, and the dirty water had better be entirely poured off. A little clean water must now be added to the gold powder, with the addition of a little gum-water, and the whole mixed with a brush to a easy flowing creamy consistency—in this state it is fit for use.

While laying the gold on the vellum or cardboard, the student must be very careful to keep his brush well supplied, and the gold flowing freely on his work, for unless he observes these important points, a streaky mass will be the result.

The next process is that of burnishing, which must be performed with a flat burnisher.* A sheet of highly glazed writing paper should be laid over the gilded portions when quite dry, and the burnisher passed over quickly many times, using considerable pressure. If the gold does not come up sufficiently at first, it should be breathed upon and again well burnished. If the illumination is free, and not stretched to a board, it should be laid on plate glass while being burnished.

Gold paper should be had ready gummed on the back, or covered with a preparation of clear glue and sugar or honey. When required for use, the outline of the space to be covered must be traced and transferred to the gold paper by an indenting steel point; the paper must then be cut to the traced form, and the back damped and pressed firmly down in its place.

Flat-gilding with leaf gold may be performed in the manner about to be recommended for raised gilding, leaving out the raising process of course.

Raised Gilding.—There are two materials required for

* Burnishers are made expressly for this purpose by G. R. & Co.

raised gilding besides gold leaf, namely Raising Composition and Gold Size.

Messrs. George Rowney and Co. have prepared a raising medium to our receipt, which we think will be found perfectly satisfactory, and to possess all the qualifications of the Mediæval ground. It is very necessary to secure a good raising preparation—for without it perfect gilding is impossible; and all labour and time bestowed upon it may be justly pronounced as thrown away. The raising medium we have alluded to bears our name,* and may be had in tubes ready for use, only requiring the addition of a little water at times.

The first part of the process of raised gilding, is to roughen the surface of the vellum or cardboard at those parts which are to be gilded. This may be done by drawing a scraping-knife point across them in different directions. Care must be taken, however, not to tear the vellum or cardboard too much. The roughening process is to enable the raising preparation to adhere firmly, which must next be laid on as follows—

Having squeezed a sufficient portion of the raising from the tube, mix it up with a firm red-sable brush. If it be too thick, add a little water until it becomes of a flowing consistency, in that state it is fit for being laid on the work.

Lay on a coat of the above evenly and let it dry; and afterwards repeat the application until the required thickness is obtained, allowing each coat to dry before another is added.

When all is complete, take a scraping knife and remove any ridges or irregularities that may exist, and then burnish with the flat burnisher.

The ground is now ready for the size, which must be reduced with water and laid on with a soft brush in two coats; when nearly dry it is in a fit state to receive the gold-leaf.

* Audsley's Mediæval Raising Preparation.

Remove a leaf of gold from the book, by gently flapping the edge with a "gilder's knife" until the leaf rolls back. The knife must then be placed flat near the leaf, which on being gently blown upon, will fall evenly over the knife blade. The leaf may thus be safely and easily removed from the book, and deposited with a side motion on a pad, called the "gilder's cushion." It may then be cut up into small pieces with the edge of the knife, for convenience in working.

A piece of the leaf (a little larger than is required to cover the part to be gilded) should be removed from the cushion with a pad of clean cotton-wool, or with a brush termed a "gilder's tip," and carefully deposited on the sized ground, being gently pressed flat with a soft tuft of cotton quite dry and clean. The size had better be breathed upon previous to being gilded. The pad of cotton, or the "tip" must be slightly greased to lift the gold easily, this may be done by touching the hair of the head (provided it is oiled) with them before lifting the leaf from the cushion.

When all the above processes have been successfully manipulated, and all imperfections in the gold filled up or made good, nothing remains but to burnish it, this may be done when the size is perfectly dry, as is directed in the next division.

Burnishing.

We have already given, on page 49, directions for burnishing flat gilding, and have now only to describe the best mode of treating raised gold, and of etching or ornamenting it.

Care must be taken, that (as before noted) the gold size be perfectly dry, and all portions of the work covered with the leaf ere proceeding to burnish.

Too much haste should not be indulged in, in this department of the art, as a false step is far easier made than rectified when made.

In burnishing raised gold, two burnishers may be used with advantage, the flat and pointed. For large masses, the broad burnisher is most handy, while in small works the pointed or pencil burnisher is of great service.

In a Manual on Illumination lately published, it is stated that there is some little art in burnishing; we only differ with its author sufficiently to remark, that there is a very great art in burnishing, to do it properly. The wondrous brilliancy of the gold in old illuminations, is almost altogether due to the perfect manner in which it is burnished.

While writing this, we have before us two MSS. nearly five hundred years old, in which the original gilding is more rich and brilliant than in any modern work we have ever seen, and the burnish still appears as if done yesterday.

We do not wish our readers to fancy that we lay more stress upon the burnishing process than on any other in connexion with gilding.

Perhaps, of all the departments of the Illuminator's art, gilding with gold-leaf is the most delicate and difficult; and again, in none are failures and disappointments so common and numerous.

The student must not be daunted, however; the more difficult a thing may be, the more glory attends its successful execution. We recommend him to seek a little personal instruction from some expert gilder, for he will, by so doing, save himself from many disappointments and vexations.

But to return more immediately to our subject.

To burnish raised gold, the burnisher should be moved in one direction with a gentle uniform pressure, which may be slightly increased as the gold becomes bright. A skilful, delicate touch is required for this process, which can only be secured by practice. We recommend the student to execute a number of trial pieces of raised gilding ere proceeding to operate upon a formal study.

The burnisher must be carefully cleaned before it is used, for if any grains of dust come between the agate or flint and the gold, the latter will become torn up or covered with innumerable scratches, which must injure its brilliancy.

To clean the burnisher, it had better be rubbed before commencing, and at times during its use, upon a piece of chamois leather, stretched for the purpose over a stick. The gold likewise should be dusted with a soft camel hair brush.

A few words to the student as to the selection of his agate or flint may not be impertinent here. A really good stone is a difficult thing to get at times, and yet without it little can be done in a perfect manner. A smooth stone must be selected, entirely free from irregularities or facits. It should also be strong at the shoulder, and firmly secured to a wood handle, by a metal-casing ferrule.

When the process of burnishing is completed, the gold may be ornamented by being etched or dotted. This must be done with the pointed burnisher, using pressure sufficient to secure the amount of effect desired. Dots punctured in rows along the edges of gold letters or panels, have a peculiarly sparkling and brilliant effect—this mode of decoration was much used in late manuscripts. Both flat and raised gilding admit of being etched and dotted.

Diaper patterns of great beauty may be worked with the etching burnisher on masses of flat gold, such as panels around initials, or fields within them.

We have confined our remarks principally to the treatment of gold leaf, so as to save confusion as much as possible. Nevertheless, they hold good, for the most part, with regard to all the other leaf metals lately introduced for illuminating purposes.

Colouring.

We now arrive at the last manipulative process, and at

the same time the most important of all. We dare not profess to treat the subject of colouring fully, space necessarily puts it entirely out of our power to do so.

In the second part of our "Guide," we have to some length noted the prevailing peculiarities of the various colours useful for illuminating; and therefore now only require to give practical hints and directions for working them, or laying them on, in body or wash, as the case may be.

In the fourth part, we intend to speak of the Theory of Colour, with a few remarks on its laws of harmony and contrast. This again has the desired effect of confining our remarks here to manipulation alone.

Body colouring is most generally used for all branches of illumination; although at times wash colouring is necessary.

A complete piece of illumination generally contains both species of colouring combined.

There is considerable art in laying on body colour perfectly flat and uniform, practice will, however, overcome every difficulty.

The Powder Colours prepared by Messrs. George Rowney and Co. are beautifully adapted for flat or body colouring. We use them entirely ourselves, and that is the best assurance we can give of their quality. We before mentioned that the student should provide himself with a set of cake colours for washing or executing any very delicate work, this we again recommend.

Body Colouring.—Take a little of the powder colour from the bottle into a small saucer, and add to it a little clean (boiled) water, mixing it with a brush. The colour should stand for a few minutes before being used, and should be reduced with water to an easy flowing consistency, about the thickness of good cream, if thicker, it will not do for large work.

The brush employed to lay this colour on should be a red sable of moderate size. It must be well charged with the colour and worked downwards, keeping the tint flow-

ing full and uniformly over the complete space operated upon.

When the whole is covered, the colour should be still wet throughout, and raised with excess of water. As the water drys, the colour becomes deposited with a velvet-like surface, a feature in body colouring which is ever charming.

No gum must be added to the powder colours.

If more colour is mixed than is requisite for the work on hand, it can be mixed up again, care being taken to keep the saucer free of dust.

Some colours are more difficult to lay on than others; but the student will, by a little practice and observation, soon become acquainted with their several peculiarities.

Wash Colouring.—Washes may be laid on in somewhat the same manner as body colours, but no excess of tint must, on any account, be left on the surface to dry off, as in the case of body colouring. The brush should be moderately full of colour; and during the process of washing the liquid must be kept evenly flowing at the edge of the wash only. As the surface operated upon becomes covered, the excess of tint must be gradually removed by the brush, leaving all uniform.

As colours at times show a tendency to flow in irregular masses, when laid on vellum especially, a little prepared ox-gall should be used.

As we before hinted, cake colours are most useful for washing, although the body colours may be used. Cake colours are nearly useless for body colouring, however.

Care must be taken in all the departments of colouring, to have everything perfectly clean. The brushes employed, if used for different colours, must be washed entirely free from any trace of tint, before being worked in another. Brilliancy alone can be retained by the utmost caution. Scarlets and Yellows are the most sensitive to foreign matter; and the purity of their tones are only too easily impaired.

A few hints on combinations of colours will conclude

the present part of our "Guide." We sincerely trust our patient readers have found what we have already written, useful and intelligible. We have done our best to divest the Art of Illuminating of that absurd veil of mystery which others are too fond of throwing over it. Whatever want or imperfections our simple manual is subject to, we can only urge one excuse, we have, in truth, done our best.

Many colours are used in the practice of Illuminating, which require to be composed by the union of two or more pure colours. Pure or positive colours likewise are ofttimes used of two or more shades, formed by the mixture of another colour in different proportions.

We will first treat of the proper colours to be used with others, to obtain graduating shades or tones.

Blues.—Ultramarine and Cobalt, may be lightened with White only, and darkened with Black or Indigo.

Reds.—Vermilllion, may be lightened with Cadmium, or Indian Yellow, and darkened with Carmine.

Indian Red, to be lightened with Vermillion or darkened with Black.

Crimsons.—Carmine, may be rendered more rich and brilliant by the addition of Vermillion, and darkened with Blue, Black, or Vandyke Brown.

Rose Madder, should be treated much in the same manner as Carmine.

Greens.—Emerald Green, may be lightened with Yellow, or deepened with Blue.

Moss Green, must be lightened with Lemon or Indian Yellow, and darkened with Ultramarine.

Yellows.—Cadmium Yellow, to be lightened with Lemon, and deepened with Vermillion.

Indian and Lemon Yellows, may be mixed with White, and deepened by Cadmium and Vermillion.

Purple.—Purple, may be altered to any shade by the mixture with Blues or Carmine.

Mixed tints, or compound colours most in use may be formed as follows.

Greys, may be made of any tone, by the mixture of Chinese White, Black, Blue, and a very little Carmine, in various proportions.

Chocolates, may be composed of Indian Red, Vandyke Brown, Black, and a little Vermillion.

Oranges, are formed by the mixture of Cadmium and Vermillion—Vermillion and Indian Yellow.

Browns, of Indian Red and Black—Vermillion and Black, Vandyke Brown, Carmine, Vermillion, and Black, —Burnt Sienna, Vermillion, and Black.

Slate Blue, is formed of Ultramarine and Black, with a trace of Vermillion and White.

Neutral Tints, of Indian Red and Blue.

In conclusion, let us urge our readers if they intend entering the lists as Illuminators, to remember that theory may be learned from book study, but practice requires hard and untiring application.

Part Fourth.

Design.

Having completed our few remarks on the manipulatory processes; we purpose in this, the concluding part of our Manual, to give directions and hints with reference to design and composition: and to say a few words on those subjects which have a bearing upon the art of design in illumination.

Designing may be said to be the most fascinating part of the study of illuminating, as well as the most difficult, if the student has not the faculty of invention and power of imagination naturally. By attention, observation, and study, however, almost anyone may acquire the power of design; while those who are gifted by nature, likewise require education and practice ere they become perfect.

We hope to be able in our following remarks, to lend the student assistance in the art of design, by giving him advice and a few rules, which, if followed, will keep him from failure, and any great disappointments.

Let us impress upon him, however, that too great care cannot be taken with his designs, as no after-work can reform a bad composition.

Conventionalism.

The great principle in all decorative ornamental art is conventionalism; and it must be followed in illumination, or failure is certain. The most brilliant period of art in

any nation's history, was when conventionalism was most strictly adhered to, both in design and colouring—the most certain sign of decay, when natural forms were copied, and nature's pervading hue most liberally used. It is a fact worthy of remark, that the frequent use of green in decorative works, has ever heralded a prostration or decay in art.

Our readers must not think that we countenance a decided departure from the laws and forms of nature: conventionalism can only be worthy in proportion as it adheres to those laws which govern the vast empire of the visible world.

In illumination, it is imperative on us to have resort to conventional ornament in all designs, great or small; for wherever we observe natural forms depicted, we likewise observe poverty of design—an attempt ending in a failure.

It may appear strange and contradictory on our part, after what we have said, that, should we be asked by the eager student where and from what source may conventionalism be studied, we should tell him, that nature must be his school, from it he must ever derive inspiration—yet so it is.

Conventional art is founded upon natural laws and natural forms; the former cannot in any way be departed from with impunity.

It must be obvious to everyone, that two leaves growing from one stalk, yet starting from that stalk in opposite directions, would be quite absurd and hideous, be they natural leaves or conventional ones. But suppose the leaves to be conventionalized, and placed true to nature as regards their connexion with the stem, the result would be a pleasing conventional composition, true to nature's laws.

It is somewhat difficult to describe what is meant by conventionalism. It may be said to be a departure from the detail and treatment of the natural form it expresses or embodies—a formal and severe treatment of nature's free and ever-changing forms. Conventional art aims not

at copyism; while its greatest strength exists in expression and symbolism.

In conventional ornament, the greatest display of colour may be indulged in. Having no copy to chain us down, we need only be governed by the laws of harmony and contrast.

The inventive powers are also brought into play in conventional art, while they become cramped and torpid, if naturalism be alone resorted to.

In all the illuminated works of the best periods, and indeed in all prior to the fifteenth century, conventional forms were almost entirely employed, while from that date, decay is to be observed proportionate to the amount of realism infused into the designs which decorate the manuscripts.

Let us impress our readers with the fact that no success can ever attend an illumination, if it professes to imitate natural forms; it is not possible for it ever to be considered other than an attempt, and as such, it must be a failure.

Symbolism.

Intimately connected as symbolism has ever been with works of Christian art; and forming as it has ever done, so marked a feature in illuminated MSS., we feel called upon to say a few words on the subject, especially as far as it has reference to design in illumination.

Symbolism, in its widest sense, may be said to embrace the whole range of art, for all art is symbolical—that is, it aims at expressing something beyond itself.

Conventional art is purely symbolical, and from that fact derives one of its greatest charms.

We, however, do not intend to speak of it here in the broadest signification of the term, but in the way it is most commonly understood.

Symbols are most appropriate decorations, and if properly used, add greatly to the beauty and interest of the illuminations into which they are introduced.

In all countries and in all ages, from the early Egyptian era up to the present day, has symbolism been largely resorted to. With the ancient Egyptians we have not much to do, yet it is interesting to note to what a great extent they carried the art of symbolism. In their architectural ornaments, their writing, and in their sculptured works it was fully carried out.

Leaving those remote times, we must come to the Christian era, ere we find symbolism to have attained the nature which is of service to us in the prosecution of the study of mediæval illumination, and its modern practice.

The subject of symbolism being one of great extent, we must content ourselves by giving a few of those symbols or emblems in most common use, and of the greatest value to the student.

The symbols of our Blessed Lord are the Agnes Dei, or Holy Lamb, the Pelican, the Fish, and the monogram I.H.S. or I.H.C.

The first symbol, the Agnes Dei, is generally represented as a spotless lamb, with a crossed nimbus, sometimes bearing a cross, emblematical of our Saviour's passion, and sometimes a small banner, emblematical of His triumph over sin and death.

The second, the Pelican, is represented as feeding its young with its own blood, shed by its beak, which is shown as employed tearing its breast. This symbol is likewise used to represent a martyr, whose blood was shed for the truth. The third emblem of our Lord, the Fish, originated in the fact that the letters in the Greek word for a fish, form the initials of the Holy Name—Jesus Christ, the Son of God, the Saviour. This symbol gave rise to a form very largely used throughout all the branches of mediæval art called the Vesica Piscis, see Plate VIII, Fig 12.

The fourth, the monogram I.H.S. or I.H.C., needs no explanation, being sufficiently common and well known. It is displayed within a cusped figure in Plate VIII, Fig 10.

The symbols of the Holy Trinity come before us next, they are the triangle, the trefoil, and the pentacle, or

double triangle. The triangle should be drawn equilateral. The trefoil is supposed to have been first introduced by Saint Patrick, when he illustrated his doctrine by the shamrock leaf. This beautiful form is very largely used in illuminations. It is shown in combination with the triangle in Fig 10.

The pentacle is formed by two triangles placed together in different directions, making a six pointed figure, Plate VIII, Fig. 6.

The most common and appropriate symbol for the Holy Spirit is the representation of a dove, generally white, shaded with delicate grey. The origin of this beautiful symbol is obvious, a dove having appeared, descending upon our Saviour during His Baptism. In illuminations a nimbus is at times introduced around the head of the dove.

Perhaps of all symbols, that of Christianity is the most commonly used. There is something, however, singularly beautiful about the simple cross, apart from its symbolical interest, which may have favoured its adoption in many instances. There are two forms of crosses in general use, the Latin and the Greek cross, the former has the lower member longer than the remaining three, the latter has all its arms equal as in Plate VIII, Fig 14.

The four Evangelists have symbols peculiar to themselves. St. Matthew is represented by a winged man, St. Mark by a winged lion—St. Luke by a winged ox—and St. John by an eagle. The Apostles likewise have their own symbols, but as we cannot go at any length into this very interesting subject, we must refer our readers to larger works.

The circle is generally acknowledged as the symbol of Eternity, having neither beginning nor ending.

In illumination, symbols may be used with great effect, introduced into the interior of initials, or prominent portions of the borders around the text. Tasteful combinations may be made in any variety, by grouping two or more symbols together as in Fig 10, where the monogram of

the Sacred Name is enclosed within the symbol of the Trinity.

The student will find pleasant exercise for his designing powers, in the study of symbolism, and we recommend him to give it a fair amount of his attention.

Harmony and Contrast of Colours.

The student in the Art of Illuminating must be well aware that much of the beauty of his works depends upon the knowledge and taste displayed in the arrangement of his colours, and should accordingly give a considerable amount of his attention to the subject of the harmony and contrast of colour. We have used the words *knowledge* and *taste*, because, although somewhat similar in their influence and effect, they are dissimilar in their natures.

Knowledge—may be said to be the learning of the principles, power and effect of colour, and its combinations, acquired by research and study.

Taste—is again, the innate delicate feeling, or perception of the value of colour, and its harmonious grouping in design. It is a natural gift, and cannot easily be acquired.

One who possesses knowledge without taste, or taste without knowledge, rarely arrives at any eminence as a colourist. The acquiring of knowledge to the possessor of natural taste, is nothing more than the cultivating of that gift.

We do not profess to supply here material enough for the cultivation of taste, such would be entirely out of our power in such a circumscribed work as the present; but only intend offering a few hints calculated, to some extent, to direct the young artist in the grouping of his glowing colours.

Beginning with the three primary colours, let us point out those which are their most perfect contrasts and harmonies.

Blue.—The primary of the first importance, should ever be most largely used in all works of decorative art. Its

perfect contrasting colour is Orange: and its most perfect harmonies are those tones of itself, produced by its admixture with White, or Black.

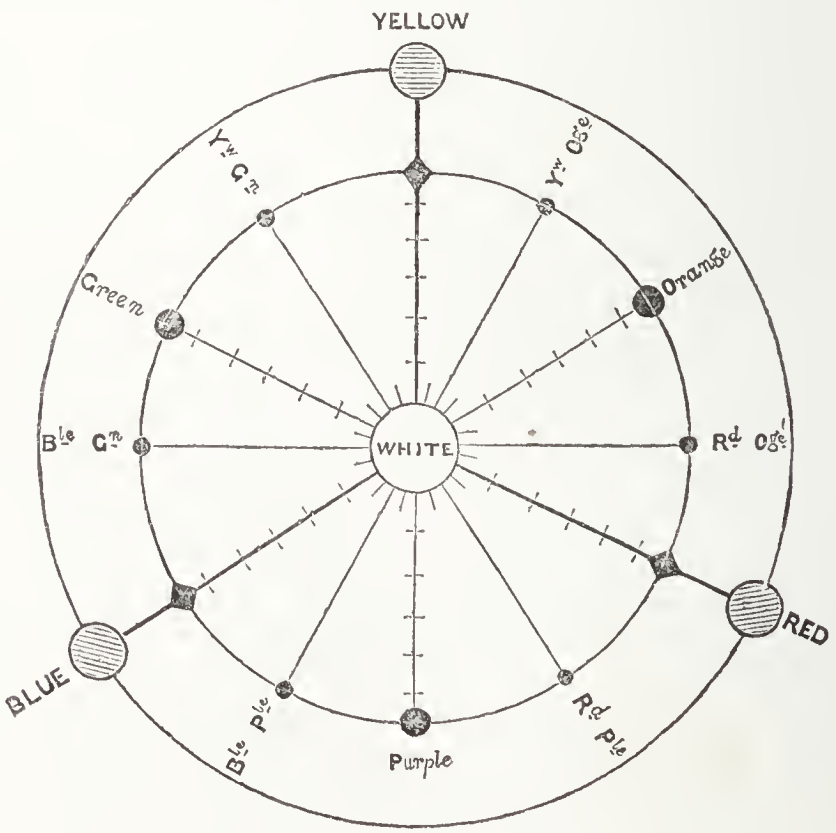
Red.—The second primary, has Green for its contrasting colour; and all the scales of Oranges and Crimsons for its harmonies.

Yellow.—The primary of most light and power, has Purple for its contrast, and the compounds of itself with White, and the scale of Oranges for its perfect harmonies.

These colours, therefore, cannot be used together in juxtaposition, with injurious effect.

Green.—The contrasting colour of Red, should be sparingly used in illuminating, being a lighting-up colour. It must never be employed for its own value, but only from its power on other tints, which it lights up, or gives vigour to, in an extraordinary degree.

The following diagram, perhaps, will assist the student in the arrangement of his colours, either in contrast or harmony, better than words could possibly do.



The outer circle is divided into three points, at each of which is placed an orb, representing a primary colour. Directly opposite these orbs, on the inner circle, are placed their perfect contrasting colours. On the inner circle, situated midway between the primary and secondary colours, are the middle tones, or half-way colours, with their contrasts directly opposite.

We will illustrate the use of the colour circle as a determiner of contrast. In the first place, we take the upper orb of Yellow, in opposition to it we find Purple its contrast, and the same with the other primary orbs. If we take the half-way colour, between the primary Yellow, and the secondary Orange, which is Yellow-Orange, we find, on looking to the opposite side of the circle, Blue-Purple to be its perfect contrast.

All the shades possible between Yellow and Yellow-Orange, have their contrasts ranging between Purple and Blue-Purple—this is only one instance, the whole range of the circle works in the same manner, and with equal truth.

Using the diagram as a determiner of harmony, take Purple as an example; the scale marked off towards the centre orb of light (White) denotes the various tones of Purple produced with its admixture with light. Any of these tones form a harmony with pure Purple. Moving along the inner circle, on either side of the Purple orb, we find its harmonies decreasing as we leave it, until we reach its most imperfect ones, Blue-Green and Red-Orange. Still moving along both sides of the circle, we approach its contrasting colours, gradually getting more and more pleasing, until we meet in its perfect contrast, the primary orb of Yellow.

All colours on the circle, work in the same way. A careful study of our diagram will greatly assist the Illuminator in the grouping of colours, and we are of opinion he will find it a useful reference from time to time.

Gold—takes the place of Yellow in the perfect group of the three primaries with great success; and perhaps

nothing is more commonly seen in nearly all departments of decorative art, than the triplet—Blue, Red, and Gold.

Grey—may be introduced into almost any combination of colours, and forms a beautiful harmony with brilliant hues of Blue and Crimson.

The student, while studying this department of art, should experimentalise with numerous combinations of colours, taking note of those which prove most pleasing, for future use.

A collection of combinations of colours, made and preserved in a small scrap-book, would prove of value for sake of reference.

Styles of Colouring.

Nearly all the periods of Illuminating were characterized by peculiar styles of colouring, as our readers have doubtless observed while perusing Part First of our "Guide." The remarks there, however, being so sketchy, we urge all who have the opportunity, to study original manuscripts of the various eras.

In many works the colours are treated flat, without any attempt to give a raised effect. The ornaments of this style are usually executed on the vellum alone, without any ground colour.

In others, a relieved effect is given to the ornamental details by shadows. In Illuminations of this school, the enrichments are generally worked upon a ground of gold or colour.

In Illuminations of the thirteenth, fourteenth, and fifteenth centuries, white linework upon colour was largely used. In the party-coloured initials and ornaments of the fourteenth century, a white line generally divided the colours, which were at times outlined with black. Beautiful surface decoration was executed in white upon the various rich ornaments of the thirteenth century and early fourteenth.

In shading leaf-work, the Illuminator must use the harmonies: such as the deeper tones of the colour employed to ground the leaf, or those colours nearest to it on the colour circle.

For instance, if the leaf be light blue, it should be shaded with dark blue; if normal blue, with blue running to purple.

If red, it should be shaded with the tones of crimson (red-purple) running to purple as before.

The reverse side of the leaves, or turnovers, should be coloured with the full contrasting colour of the leaf proper.

For instance, if the leaf be blue, shaded with dark blue or purple, the turnover should be orange, shaded with scarlet running to crimson.

Leaves may be lighted up with delicate hatchings in gold, white, or very light colours. The deepest shadows may be executed with hatching in black.

In conclusion, let us urge our readers to study well all examples of early art, they will gain more by that than they possibly can from written matter or personal instruction. They derive their insight into the principles of their art direct from the fountain-head, in their native purity.

Design and Composition.

Design is, perhaps, the department of the glorious art of illuminating, with which the young student will be most bothered. It is, at the same time, the most important part of composition. Some may ask how composition and design may be so far separated as to admit of the expression, that one is the most important part of the other? And we must allow that such a question is somewhat difficult to answer. Design, however, may be said to allude to the formation or development of individual parts or details, while composition expresses the grouping together of those details into one harmonious whole.

Appropriateness of design, and harmonious grouping of

parts, are the two great principles of ornamental or decorative art.

In Modern Illumination, the student must endeavour, as much as possible, to have one spirit pervading his composition. His design also must be in keeping with the subject illuminated.

In illuminating after any particular school or style, the student will, of necessity, be to an extent tied by ancient examples; although, if he truthfully reproduces them in all their vigour, he cannot go very far astray.

The frontispiece, Plate IV., is a beatitude, illuminated after one of the styles of the fourteenth century.

We do not profess to be able to give rules for design and composition, but trust a few hints may prove of some slight service to our readers.

The text should be executed after the idea of the whole composition is formed, although the composition should be decided by the nature of the written matter. The peculiar taste of the illuminator must be his guide in this respect. No exact dimensions or proportions can be supplied for the relative size of text, border, and margin; all is a matter of opinion and taste. We recommend the student, however, not to overdo his ornamental portions, or one is apt to think that the text is secondary to the illumination, and not that the illumination is intended to decorate the text. A rather large margin adds greatly to the beauty of the illumination, and never fails to increase its effect and importance.

The initial letter should not be too large in itself or in its detail, for it will outweigh the border and text; this is to be avoided if possible.

The Illuminators of old, loved to expend their greatest energies in the ornamentation of their initial letters; and we advise the student also to bestow great care upon those he introduces into his illuminations. The letters may be placed upon solid panels of gold or colours, or surrounded with rich masses of delicate line work, as may be observed in some fourteenth century MSS.

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The letters themselves may be executed in various ways. This depends greatly, of course, on the period of illumination the student has selected to work after. The thirteenth, fourteenth, and fifteenth century schools are the best adapted to modern use and requirements.

Miniature subjects, scroll and leaf-work, or diapering, may be used to fill up the centre of the initials. If miniatures are anywhere introduced, they must have immediate reference to the subject of the text.

In designing borders, the student will do well to consult original MSS., or fac-simile drawings of complete pages; he will gain, by such examination, more insight into the practice and treatment than words could ever give him. But it is not our duty to leave the subject with this remark, however much we feel that he would gain by following our advice, over what he will by reading our commonplace and poor directions.

There are several ways in which a border may be composed. It may be made to entirely surround the text, placed upon a background of gold or colour; it may extend only round three or two sides, or it may be confined to one only.

Of all these, the complete border is the richest, and is the form most generally to be found in the MSS. of the fourteenth century.

The best style for the beginner to practise is that represented in Plates IV. and VI.

Fig. 1, Plate VI., is a foot-piece for a simple page, showing the terminal rod bursting into a rich corner ornament and finial, with light spray work. Fig. 2 is the terminal rod ornamented. Figs. 3, 4, 5 and 6 are finials for the upper end of rod above the initial letter.

All the spray-work introduced into this design, should start from, or have connexion with the terminal rod, which should itself be a continuation of the initial letter, if practicable.

All the lines employed in design must be flowing and graceful; a great deal of the beauty of an illumination de-

pends upon this. Nothing is more offensive to the eye than a broken outline or scroll.

The Illuminator must not overcrowd his composition, for he will gain little by crowding ornament at all. He must seek after repose, simplicity, and elegance.

No ornament or detail must be executed carelessly; each leaf and bud, however small or insignificant, should be finished as if it was the only ornament on the page. The student need never hope to attain eminence in his art, unless each thing he does, is done with his whole might.

Plate VII. contains several examples of scroll-work, which will prove of great service to the tyro, having some choice specimens of leaves and flowers conventionally treated.

All the fringed ornaments should be filled in with gold, either flat or raised. The fringed portions of the centre flower in Fig. 3 should also be in gold.

Grotesque animals are often introduced into borders and the interior of initial letters. Their bodies usually terminate in sprays of foliage, as shown in Fig. 2, Plate VIII., or their tails are continued to unnatural lengths, and twined in various ways around their bodies. A fine animal in rich colour, perhaps, forms one of the most beautiful ornaments for an initial letter, when a miniature painting is inadmissable.

Diaper work may be employed to fill up initials, or the panels around them, as well as for back-grounds of miniature subjects. On Plate III. we have given three examples of diapering, each designed on a different principle, see Figs, 4, 5, 6.

Figs. 2, 3, on Plate III., and Fig. 1 on Plate VIII., are designs for slip borders, used for surrounding panel borders, or for confining the text which is to be ornamented with scroll or light spray work, as shown on Plates IV., VI., VII.

Ribbons creased in a conventional manner, like that shown on Plate VIII., Fig. 3, and heraldic enrichments on shields of the shapes of Figs. 4, 5, sometimes form suitable ornaments in illuminations.

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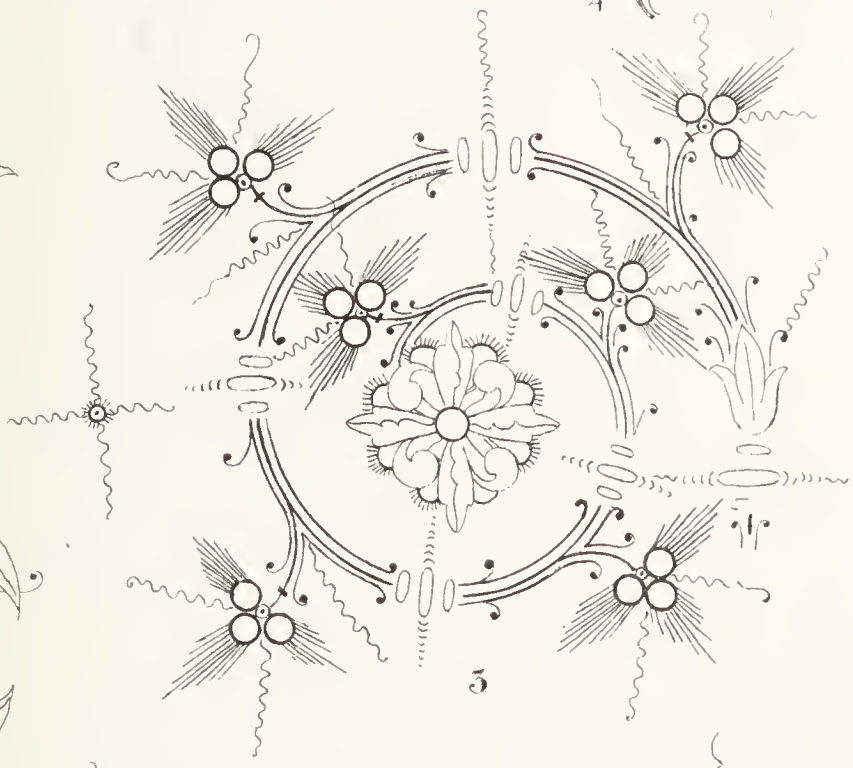

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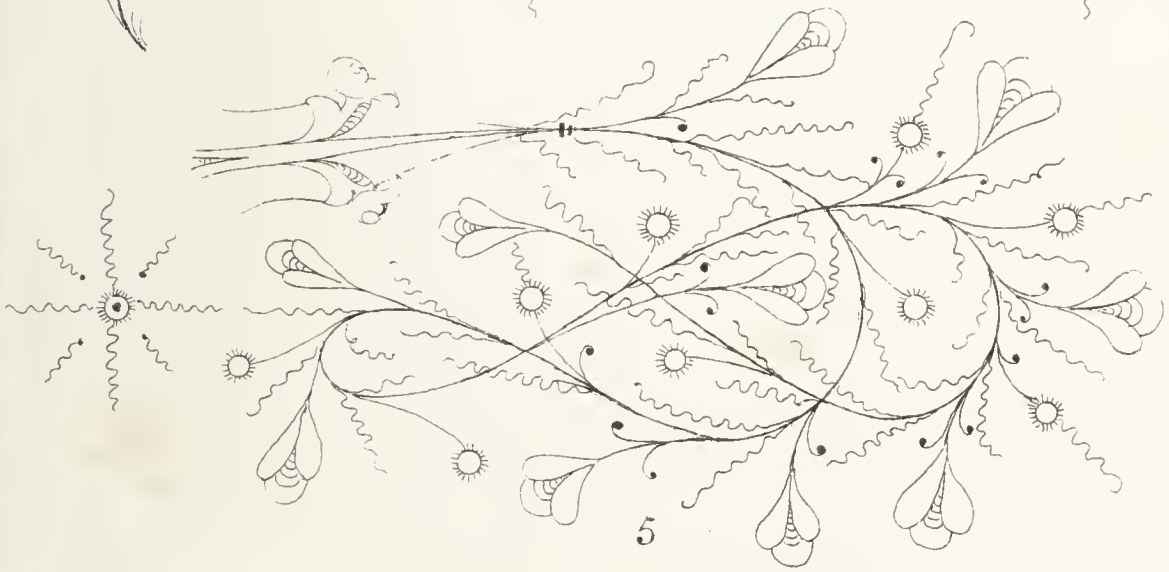

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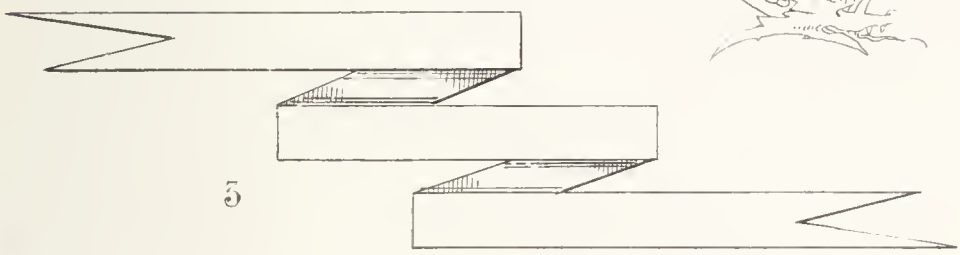

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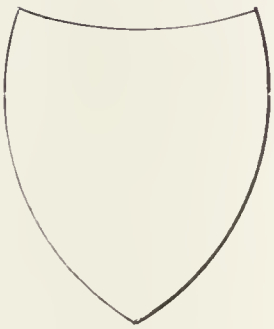

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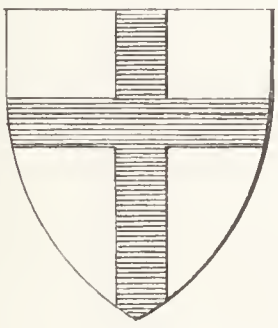

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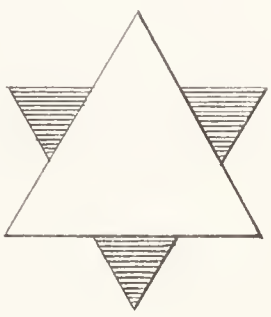

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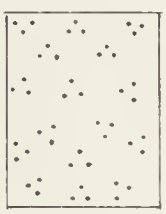

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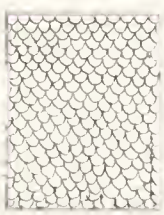

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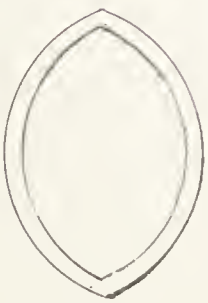

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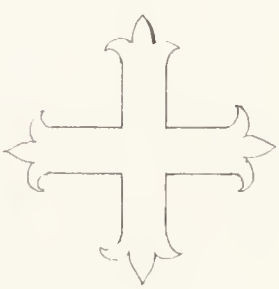

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Grounds of dotted work and honey-combing may be introduced within scrolls, &c., when a feeling of solidity is desired. See Figs. 7, 8, 9.

Fig. 13 shows a conventional treatment of glory used in surrounding sacred symbols and monograms. It should be executed in gold line-work regularly diverging from a centre point.

We have now said all on the subject of design our space will permit, but trust we have to some little extent assisted our readers in the interesting Art of Illuminating.

Concluding Remarks.

To our readers we have to say a few words before parting with them; but, ere we say more, let us ask the boon we have had on our minds so long. When you throw our little book aside, forgive us if you think we have given it a wrong title.

If we have not been successful in guiding you in the Art of Illuminating, we have had a sincere wish to do so, and have spared no pains in our task.

We have tried to divest the art of the garment too many have endeavoured to throw over it, for the purpose of inducing the despairing student to seek from them some personal instruction. All is mockery! Well do these professors know their lessons to be useless, as they are expensive. The student must depend upon his own study and practice, and must be a willing miner, extracting from the accumulation of ages, the pure and sparkling ore for his own use. Might not another profess to lead him right, and aid him in laying open a vein of copper, while he retains for himself the gold he knows to be lying near.

We feel it our duty, however, to assure our readers that they cannot attain any perfection as Illuminators unless they embark upon its study as lovers, grudging no time or trouble. Years are required, years of application, ere one may hope to deserve the title of Illuminator.

In all the manipulatory processes, the student must ever take the greatest care, executing each ornament, however insignificant, with equal nicety and correctness.

All the colours must be carefully preserved from dust and admixture.

The brushes in use must be cleaned and pointed before being put away.

With regard to such subjects, let us advise our readers to observe the golden rule, "Have a place for everything, and everything in its place."

Reader, in bidding you farewell, let us wish you every success in the practice of the lovely and fascinating Art of Illuminating.

FINIS.